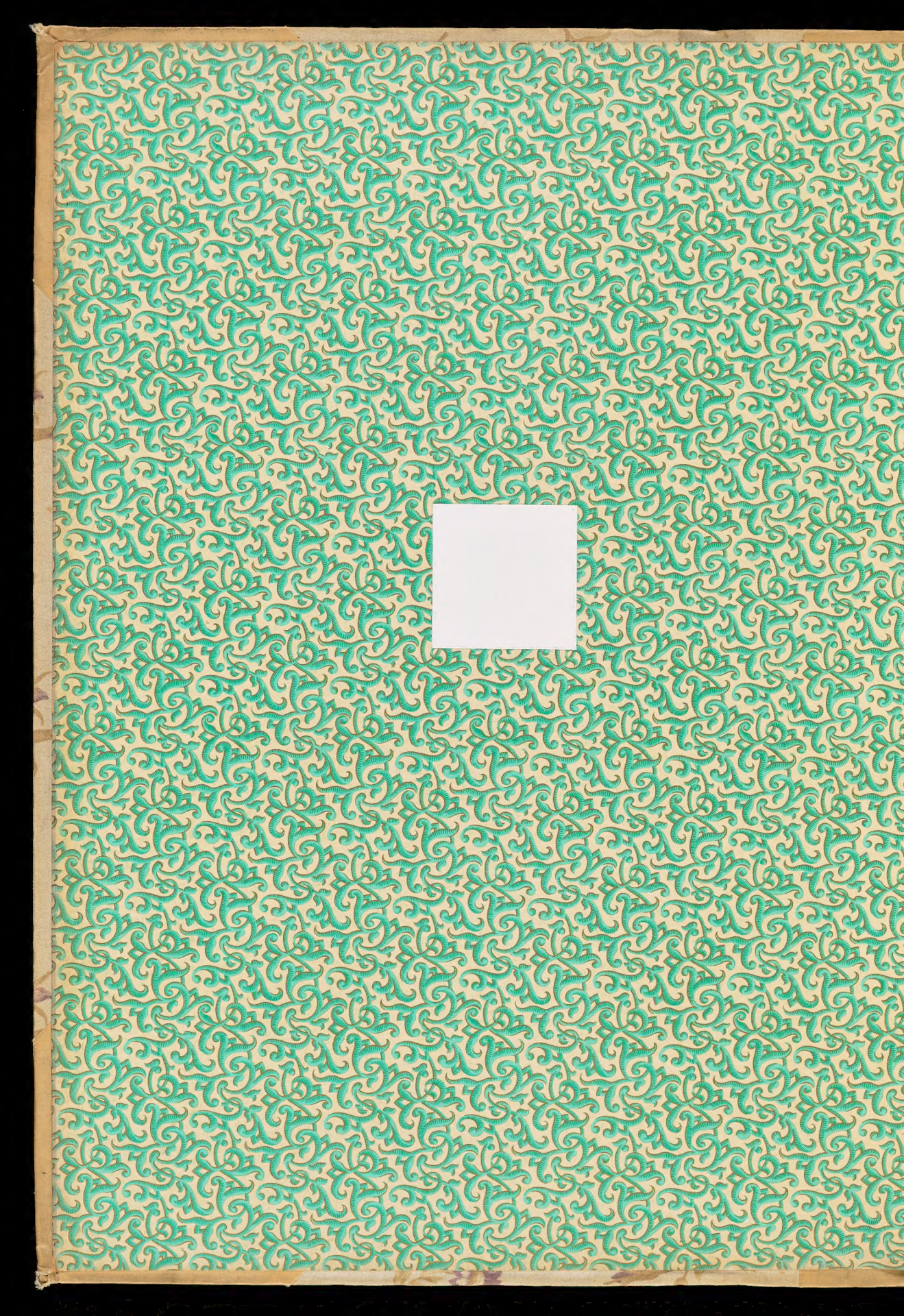


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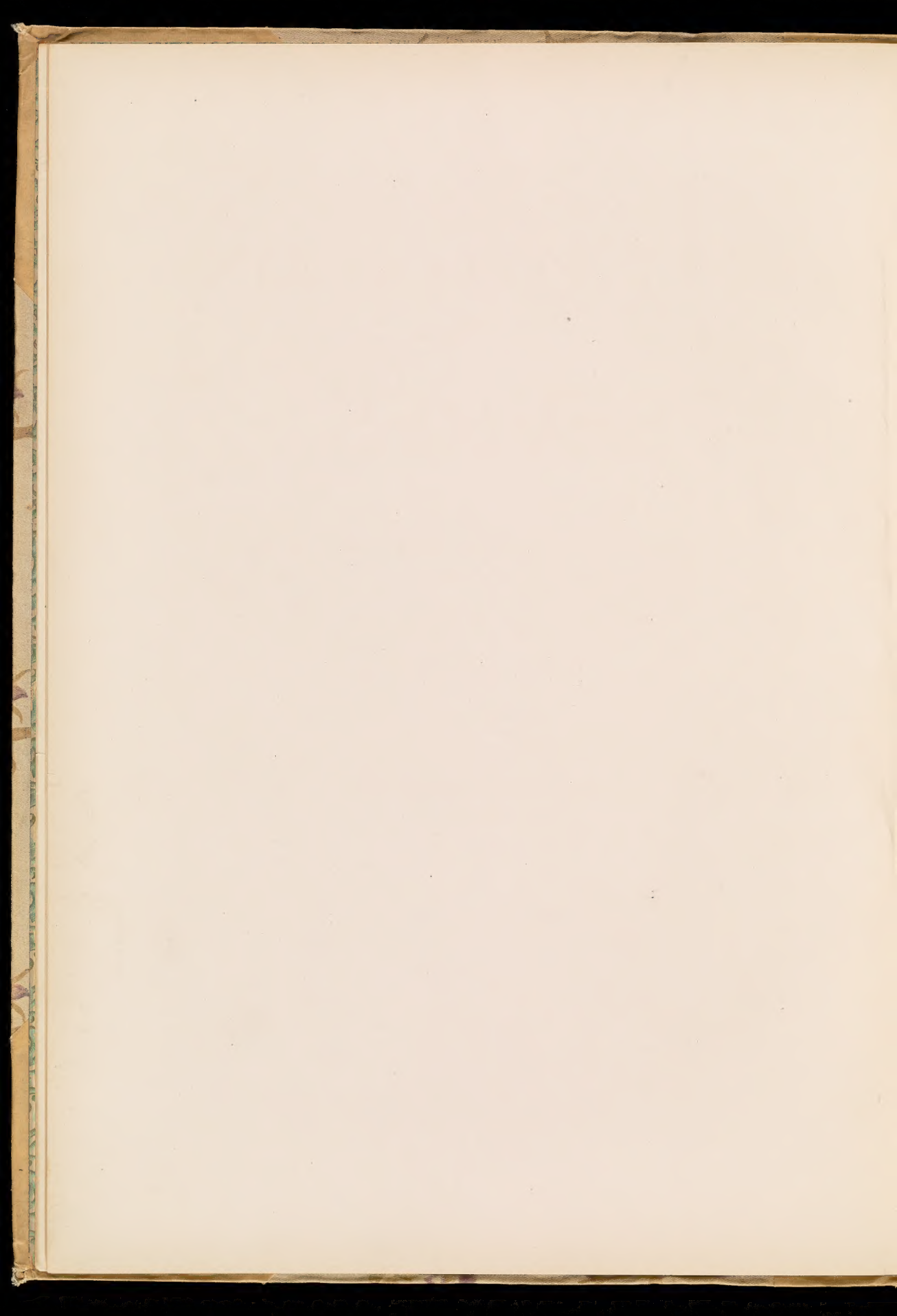
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THE
SOFT PORCELAIN
OF
SÈVRES



THE
SOFT PORCELAIN
OF
SÈVRES

WITH AN HISTORICAL INTRODUCTION

BY

ÉDOUARD GARNIER

50 Plates Representing 250 Water-Colour Subjects
after the Originals

LONDON

JOHN C. NIMMO

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I

ORIGIN OF THE MANUFACTURE OF PORCELAIN IN EUROPE

THE PORCELAIN OF THE MEDICIS — ROUEN PORCELAIN
MANUFACTORIES OF SAINT-CLOUD, LILLE, CHANTILLY AND MENNECY
MEISSEN (DRESDEN) PORCELAIN

Chinese porcelain was imported into Europe by the Venetians from the commencement of the 14th century and excited general astonishment and admiration. Like everything else that came from the East, the land of marvels, it was for a long time supposed to possess magic virtues, and the substance of which it was composed was believed to be produced by means bordering on the supernatural. « Never has porcelain (*Porcellana*)¹ » writes Gui Panciroli, the learned Italian lawyer, « been seen before; it consists of a paste of plaster, eggs, and shells « of marine locusts and of similar species, which, after being well mixed, is secretly « hidden in the ground by the father of a family, who then acquaints his children with its hiding place. It remains for 80 years without seeing the light « of day, after which the heirs remove it, and, finding it in a fit state for manipulation, make of it those precious transparent vases so beautiful in form and « colour that architects can find no fault in them; amongst their inestimable « virtues is that of breaking should poison be put into them. He who buries « the substance never removes it himself, but leaves it to his children, nephews, « and heirs as a rich legacy from which they may derive much profit: it is far « more precious than gold. »

To this widely spread belief in the marvellous, to absurd fables of this kind,

1. *Rerum memorabilium libri duo*, Venice, 1539.

accepted as truth even by men of the highest learning, fables which were gravely repeated as late as the latter half of the 17th century¹, is probably due that lack of success which attended the attempts made at various times to manufacture porcelain of a similar nature in Europe.

The fact that the porcelain of the East was composed of a natural product, a kind of white clay (of a peculiar kind, it is true, but one that might be found in other countries as well as in China) was so little realized, that for a long time alchemists alone endeavoured to discover the secret of its manufacture, and vied with one another in attempts to produce a substance similar to porcelain, in imitation of those *Vases de Sinant*² which kings alone were able to possess. Thus in 1680 an attempt was made which, though soon abandoned, nevertheless had interesting results: Bernardo Buontalenti and Ulysse Aldrovandi the celebrated naturalist, two learned men attached to the Court of *Francesco dei Medici*, succeeded in manufacturing, at the castle of San Marco near Florence, translucent pottery with a vitreous glaze. This was for the time a distinct step in advance, but the paste of which this ware was composed resembled very little in delicacy the porcelain it was intended to reproduce (fig. 1).

It was only towards the close of the 17th century, after considerable quantities of Chinese porcelain had been imported into Europe, first by the Portuguese, and then by the Dutch, that speculation on this subject began to follow a more logical, and consequently a truer, course. Nevertheless, whilst credence was denied to the supernatural properties of this porcelain, a strong belief survived in the existence of an earth of an extraordinary nature, which, according to the scientists, was to be found exclusively in the extreme East.

No manufacturer appears to have thought of searching for this earth, and even later, when, in 1709, accident led to the discovery of the first beds of kaolin³ at Aue, by which Böttger was enabled to establish the first manufactory in Europe in which *true* porcelain was made, this discovery was surrounded by a kind of mysterious legend which continued current for a long time afterwards.

This circumstance is, however, hardly to be regretted, for it was to the belief so generally entertained that the manufacture of *artificial* porcelain, an essentially French invention, owed its origin.

1. V. *l'Extraordinaire* of the *Mercure Galant* (July 1678) in connection with the Chinese porcelain which the Duchess of Cleveland caused to be sold at the *Foire Saint-Laurent*.

2. China.

3. The porcelain or kaolin clays are of an earthy and friable nature, and are composed essentially of silica, often visible in the form of grains of quartz or sand, and of alumina in the form of a white clay; they form a paste when mixed with water.

There are in fact two kinds of porcelain : KAOLIN, or HARD PORCELAIN, emanating originally from the East, the paste of which consists exclusively of Kaolin, a white clay found in its natural state in the ground, and which, like all clays employed in ceramics, is merely ground up, washed, &c.; and ARTIFICIAL PORCELAIN, known under the name of SOFT PORCELAIN¹, the paste of which, of a somewhat complicated composition, varied in every manufactory, although the ingredients of which it consisted were everywhere practically the same. Deeper research, greater labour, and more scientific knowledge were obviously required to discover this latter kind of porcelain than to produce the hard porcelain composed of substances employed in the forms in which they occur in nature. It was in all probability to Louis Poterat, sieur de Saint Étienne², a potter of Rouen, whose name, though generally so little known, deserves a prominent place in the annals of French manufactures, that France owed the discovery of the composition of that beautiful porcelain which occupies the highest position in the history of European ceramics.



Fig. 1. — Brocca or pitcher, of Florentine, so-called Medici porcelain.
(In the collection of Baron Gust. de Rothschild.)

Louis Poterat presumably did not pursue its manufacture further; possibly he could not produce his porcelain under conditions and at prices which would have enabled him to dispose of it easily and to advantage, or possibly, devoting

1. This expression *soft (tendre)* does not apply to the consistency of the paste, but 1° to the inability of this porcelain to resist so high a temperature as the *hard* variety; (the former fuses at a temperature far below that at which the latter is hardly baked through), and 2°, to the softness of the glaze which can easily be scratched with a steel. (Cf. Brongniart's « *Traité des Arts céramiques*, » vol. II, p. 444 and following pp.)

2. In the *Livre commode contenant les adresses de la Ville de Paris* by Abraham du Pradel (1690) it is stated that the sieur de Saint-Étienne, owner of the potteries at Rouen, discovered the secret of manufacturing porcelain ware in France.

his entire energies to the production of the beautiful *faïence* or earthenware which was to make Rouen the centre of the French ceramic industry of the period, he preferred to cede his discovery to one of his brother ceramists, probably to Chicanaux, Director of the *faïence* factory at Saint Cloud. Indeed, in Savary de Bruslon's *Dictionnaire universel du commerce*, which contains so much valuable information respecting the position of this industry in France at the beginning of the 18th century, we find the following :



Fig. 2. — Saint Cloud porcelain, decorated in blue enamel.
(In the Musée des Arts décoratifs.)

« Fifteen or twenty years ago attempts
« were made in France for the first time to
« imitate Chinese porcelain ; some first trials
« at Rouen were fairly successful, and these
« experiments have since been so happily
« improved upon by the factories at Passy¹
« and at Saint Cloud that it would almost
« seem that the only qualification required
« by French porcelain to make it equal to
« the porcelain of China is that it should
« have come a distance of 4,000 to 6,000
« leagues, and should pass for a foreign pro-
« duction in the eyes of a nation accustomed
« to value that only which it does not pos-
« sess, and to despise every production of its
« OWN. »

This passage from Savary's dictionary, and the striking analogy between the decoration of the porcelain dating from the commencement of the Saint Cloud manufactory (fig. 2) and that of the *faïences* of Rouen, confirm the hypothesis we have advanced, and it now appears to be beyond all doubt that the first European manufactory² of porcelain was established at Saint Cloud, on lines probably suggested by Louis Poterat.

This new porcelain, in colour of a soft, warm, milky white, very translucent, well executed, and carefully and tastefully decorated with foliated patterns (*lambrequins*) and floral designs in a style essentially French, or ornamented with coloured designs in imitation of old Chinese or Japanese ware (fig. 3),

1. Nothing is known of this manufactory at Passy referred to by Savary des Bruslons.

2. Voltaire, in his *Siècle de Louis XIV* says : « Porcelain was first manufactured in Europe at Saint Cloud. »

met with great success at a time when France was producing only *faïences* of a somewhat heavy type, and speedily became fashionable; all the writers of the period are loud in its praise, and Martin Lister, the celebrated English surgeon who accompanied the Duke of Portland to France, and who spent the whole of his six months' stay in Paris in visiting its men of science, its libraries, its manufactories, and the collections of amateurs, expresses the opinion in the account which he published of his journey¹ that it was « part of the felicity « of the age to equal, if not surpass, the « Chinese in their finest art. »

Not for long did Saint Cloud monopolize the manufacture of this new ware; either, as happened a few years later in the case of the Meissen (Dresden) porcelain, dishonest workmen communicated the secret of its composition to a rival factory, or some clever ceramists sought and found in their turn that which others had discovered before them.

However this may be, it is a fact that new manufactories soon arose in different parts of the country, at Lille in 1711, at Chantilly in 1725, and at Mennecey-Ville-roy about the year 1735.

The manufactory at Lille, founded by Barthélemy Dorez and his nephew Pierre Pélissier, does not occupy a high position in the history of this branch of ceramics; its chief endeavour was to imitate the productions of Saint Cloud, the designs of which it copied in blue *camaiéu*², but with less delicacy of execution, and without being able to impart to its wares that beautiful milky whiteness which constitutes one of the charms and characteristics of the porcelain of Saint Cloud.

It was otherwise at Chantilly: the manufacture of porcelain, commenced there in 1725 by Cirou, rapidly increased in importance, owing chiefly to the protection afforded it by Louis-Henri, Prince of Condé, a great lover of Oriental porcelain, and owner of a remarkable collection whence the artists



Fig. 3. — Chantilly porcelain, decorated in polychrome in imitation of ancient Japanese ornament.
(In the collection of M. PAUL GASNAULT.)

1. Account of Paris, or A Journey to Paris in the year 1698.

2. Painting in monochrome.

employed in the new industry obtained excellent models, to which circumstance, the ancient style of decoration in imitation of the Imari¹ porcelain (fig. 4) which characterized the first stage of the manufacture of the Chantilly ware is due.

The Chantilly porcelain aptly illustrates the phase of tentative research, destitute of any well defined principle, through which the manufacture of the ware was then passing. Its enamel, or glaze, of which tin forms an



Fig. 4. — White Mennecy porcelain.

(In the collection of M. PAUL GARNAUT.)

ingredient, is opaque like that of *faïence*, whilst in all other soft porcelain it is vitreous and transparent, but this beautiful enamel, only to be met with in the productions of the Chantilly manufactory, imparts a delicacy of tone and general harmony to the colours rarely found in ceramic ware of this date, and fully justifies the high prices that discriminating amateurs are ready to give for this kind of porcelain.

As regards the Mennecy factory, established within the domain of its patron the Duke of Villeroy, although the porcelain wares made there, were, generally speaking, well executed in a delicate and transparent paste, and were tastefully and often very skilfully decorated with flowers and landscapes in

¹ *Imari ware*. This porcelain was, and is still manufactured in the province of Hizen, in Japan, and is generally called Imari porcelain owing to the circumstance that it is mostly exported from the seaport of Imari. (Bowes.)

camàieu of various colours (fig. 5), it never produced anything very remarkable. It manufactured, in common with Saint Cloud and Chantilly, a quantity of porcelain in imitation of the Oriental white ware, devoting its energies more especially to the production of charming pieces decorated in relief with sprays of peach or apple blossom, and of those thousand and one little articles of daily use so much in fashion during the past century, but which, from their very fragility, are nowadays so rare, such as patch-boxes, sweetmeat and snuff boxes richly mounted in silver, or silver gilt, heads of walking sticks, knife handles, etc., executed with an elegance and artistic delicacy to which the tender and clear glaze of the soft porcelain added a further charm.

But whilst the manufacture of porcelain was slowly progressing in France, an important event took place in Germany, where Böttger found means, with the kaolin discovered at Aue in 1709, to produce true porcelain, much more nearly approaching the Oriental ware than that manufactured in France. The factory established under his management in the *Albrechtsburg* at Meissen with the assistance of the Elector of Saxony, developed rapidly, and the porcelain of Saxony (Dresden porcelain) soon became so fashionable in Europe that France, which up to that moment had occupied the first place in all industries relating to objects of *virtu*, was constrained to acknowledge the incontestable superiority of the Meissen ware.

II

THE VINCENNES MANUFACTORY

This position of relative inferiority was the subject of much solicitude at the Court of Louis XV, and it became evident that a serious effort must be made to remedy it as soon as possible.

Consequently, when towards the year 1740, the two brothers Dubois, coming from the Chantilly factory, offered to betray to Orry de Fulvy, brother of the Comptroller general of Finance, the secret of the manufacture of porcelain, they found him quite disposed to lend a favourable ear to their overtures, probably owing to his conviction that he could obtain from Louis XV every encouragement and all the privileges required to start the factory he wished to establish, and which was destined to liberate France from the tribute which that country was at the time paying to Germany.

These brothers Dubois had at first been employed in the manufactory of Saint Cloud, and subsequently in that of Chantilly, from which they were discharged for misconduct. Men's minds were, however, at that time so engrossed in the manufacture of porcelain, and the delicate and elegant ware imported into France from Saxony was so much sought after, and enjoyed such popularity, that the proposal of the brothers was accepted with alacrity, and no inquiry was made as to their antecedents. Orry was, by his brother's support, enabled to place at the disposal of his two co-adjutors the long unused riding school of the Château of Vincennes, and lodgings were provided for them in the superintendent's residence.

Unfortunately for their noble patron, the brothers Dubois were obliged to leave Vincennes after four years of fruitless attempts, and blind, costly experiments, the failure of which was due to their ignorance and incapacity

as well as to their misconduct, and on which they squandered not only the money placed at their disposal by Orry de Fulvy, but also a sum of 10,000 *livres* granted by the King in aid of the new undertaking.

The enterprise was consequently on the eve of complete abandonment when a man of the name of Gravant, an honest, intelligent and faithful workman who had been employed by the brothers Dubois and had attentively watched their experiments, suggested to M. de Fulvy that they two should continue the attempt, at all events for a time. Gravant soon amply justified the confidence placed in him, and from the year 1745 was able to produce specimens of porcelain ware of sufficient merit to assure the future of the establishment.

It was then that Orry de Fulvy, still enjoying his brother's support, established a company of which nearly all the members had an interest in the *fermes*¹, with a capital which, though fixed at the outset at 90,000 *livres* divided into 21 shares, was subsequently increased, and finally reached the sum of 250,000 *livres*.

A decree of the Council of State, dated July 24th 1745, recognized the existence of the company and fixed at 20 years the duration of the exceptional privileges granted to it.

The new undertaking possessed, therefore, every element of success, but its first efforts were made under great difficulties, and king Louis XV had many a time to come to its assistance with considerable grants of money. Orry de Fulvy, by whom the manufactory was established and subsequently managed, does not, it must be admitted, appear to have been a very good administrator, nor was he apparently able to cause the work he had been called upon to supervise to follow a clearly defined course. The result was a period of random experiments, most prejudicial to the undertaking, and more especially characterized by the lack of originality so plainly visible in the earlier specimens of porcelain ware produced by this manufactory.

Its chief aim was to compete with the German porcelain; consequently, without servilely copying the forms of its Meissen models, it imitated the raised ornamentation, which it executed, however, with more discriminating taste, and with more delicate decorative feeling. Like the Meissen works, it

1. The right of levying certain taxes was farmed out by the King to financiers who, in return, guaranteed him a certain sum. This right was termed *ferme*, and the persons who exercised it were called *Fermiers généraux*.

One of the first and chief proprietors was the *fermier général* Roussel, celebrated for his collection of paintings, bronzes and porcelain.

produced charming little vases decorated with floral ornaments, modelled and coloured *au naturel*, which from the first met with great success, and led to the manufacture of the floral decorations in relief for the ornamentation of brackets, chandeliers and girandoles, by which the manufactory first won its reputation.

During the first few years, however, the sales were very small, — in 1750 they amounted only to 32,696 *livres* 4 *sols*, of which 26,323 *livres* were realized by the sale of floral ornaments — and German porcelain, which sold at a lower price, continued to be imported into France in large quantities; in this respect the new undertaking fulfilled neither the expectations of its founders nor the hopes entertained in high places. From a financial point of view it was a disaster; all the money invested in it by its promoters was, together with the sums advanced by the King¹, swallowed up in a gulf which widened year by year.

It became evident that a new departure must be made, and that success could only be achieved by some great effort.

By the advice of J.-B. de Machault, Count d'Arnouville, who had succeeded Philibert Orry² as Comptroller general of Finance, and of Madame de Pompadour to whose enlightened intelligence both the arts and industries in France owed such efficient protection, Louis XV extended his patronage to the manufactory, renewed for another 20 years the privileges originally granted to the company, and again advanced it considerable sums of money. The learned Hellot³, Director of the *Académie des sciences*, was entrusted with the superintendence of all that related to the manufacture of the porcelain, and was instructed to devote his attention generally to all matters connected with the paste, colours, and firing; Duplessis, the Court Jeweller, a skilful and facile artist, was commissioned to design the forms, and to give his whole care to the perfect execution of the objects, the painting and gilding of which were placed under the supervision of Mathieu, a fairly skilful painter in enamel, who was however soon superseded by Bachelier, a man of originality, taste and knowledge, whose good influence made itself especially felt in the industrial arts, and to whom both Vincennes and Sèvres owed the most perfect specimens that ever left their kilns.

1. 40,000 *livres* in 1747; 30,000 *livres* in 1748; and 30,000 *livres* in 1749.

2. Philibert Orry, Count of Vignori, born Jan. 22. 1689, held the office of Comptroller general from March 20. 1730, to Dec. 5. 1745. He died Nov. 9. 1747.

3. Jean Hellot, born in Paris Nov., 20. 1685; died Feb. 15. 1766.

The death of Orry de Fulvy, the principal proprietor, which took place in 1751, obliged the Company to refund to his heirs his share in the undertaking, and shortened the existence of the association. It was reconstituted on a different basis by a new Decree, issued on Aug. 19th 1753, by which the duration of the new concession, granted under the name of Eloy Brichard, was limited to a period of 12 years. The King was induced by the progress which the manufactory had, since its establishment, made in every branch of its business, to take a share of one third in the undertaking, and to openly declare himself its patron; he also authorized it to assume the name of *Manufacture Royale de la Porcelaine de France*, and in future to mark with the royal cipher all the porcelain it produced. The extensive development of the manufactory soon necessitated larger premises than those available at Vincennes, and the Company were obliged to seek a new locality, a course which they were further induced to adopt by the wish to bring the factory nearer to the royal residence. Their choice fell upon Sèvres¹ which, by its situation between Paris and Versailles, possessed the necessary qualifications, and the manufactory was established there with much ceremony in 1756, in a building erected on the site formerly occupied by the little château belonging to Lulli, one wing of which still remains standing.



The old manufactory was speedily forgotten, and soon no other but that of Sèvres was recognized, but the fact remains that it was Vincennes that from 1748 to 1756 produced those fine specimens of soft porcelain (*pâte tendre*) which established throughout Europe the fame of the *Porcelaine de France*.

1. Cf. the *Arrest du Conseil d'État* respecting present or future claims regarding the erection of buildings destined for the *Manufacture royale de la porcelaine de France* in the village of Sèvres, June 4. 1754.

III

THE SÈVRES MANUFACTORY

The capital had by the statutes of the new Company been increased to 240,000 *livres*, divided into 80 shares of 3,000 *livres* each, one third of which, as already remarked, belonged to king Louis XV; the secrets moreover, of the composition of the paste and colours, on which the enterprise depended, became, by the general consent of the proprietors, the exclusive property of the King, whose agents were alone acquainted with their nature. Boileau, a man of honesty and intelligence, was made Director under the supervision of a Commissioner specially appointed for the purpose; the staff of artists included Falconet, sculptor to the King, who undertook the supreme direction of the sculptors' work, and Genest, an able artist who was appointed chief painter under Bachelier's supervision. Boucher and Vanloo furnished sketches of ornament and designs of figures and groups which were subsequently modelled by able sculptors and executed in biscuit¹ porcelain.

So great was the progress now made by the establishment, and so high a point of perfection had the manufacture attained, that France, which in 1745 had been obliged to obtain all its fancy porcelain from abroad, now found itself, after a lapse of less than 15 years, fully justified by the excellence of the productions of the royal manufactory, in not only preferring them to any other porcelain, but also in taking pride in supplying them to other nations by whom there were eagerly sought. The sales in the years 1756 and 1758 alone amounted to 210,000 and 274,000 *livres* respectively.

1. *Biscuit* is the term applied to unglazed porcelain.

Notwithstanding this prosperity a dispute arose in 1759 between the Royal Commissioner and the Company, which led to the dissolution of the latter. The proprietors, rightly or wrongly dissatisfied with the financial results of the enterprise, endeavoured to obtain further concessions from the King; but, on inquiry, their claims appeared so ill founded, that the Minister, in spite of the threats of the proprietors to withdraw altogether from the undertaking, refused to entertain them. On the contrary, the King, by the advice of his council, bought out the interest of the other shareholders, and thus became sole proprietor of the manufactory to which an annual grant of 96,000 *livres* was made from the royal treasury, payable in twelve instalments. Boileau, by whom it had been so ably managed, retained the post of Director of the manufactory.

The manufacture depended at that time entirely upon the production of the artificial porcelain known as *soft* porcelain (*porcelaine tendre*), unrivalled from an artistic point of view, but of inferior qualifications for domestic use, and quite incapable of comparison in this respect with the hard porcelains of China and Germany.

The destruction of foreign competition being the chief aim of the manufactory, an offer made by Busch and Stadelmeyer, two German workmen, to reveal the secret of the Meissen porcelain, was eagerly accepted; it was however soon found necessary to discharge them after several more or less satisfactory experiments, entailing the expenditure of no less a sum than 26,000 *livres*, as their process depended exclusively upon the employment of substances not yet met with in France, and which it would have been necessary to obtain at great cost from abroad. The same cause led to the rejection, a few years later, of the offers of a manufacturer named Hannong, who had inherited the secret of a process employed by his father in his porcelain factories at Strasburg and Frankenthal.

Several men of science, however, and among them Macquer who, on the retirement of Hellot, had been appointed chemist to the manufactory, were convinced that kaolin was to be found in France as well as in Germany where numerous beds had been discovered, and called the attention of their brother scientists in the country to the subject. Their expectations were fulfilled, for, by a letter, dated April 26th 1760, Odolant Desnos, a doctor of Alençon, informed Macquer that the precious substance had been found in the quarries of Hertré where it was already known to the workmen under the name of *Chenar*; this kaolin unfortunately proved to be of inferior quality, and

the trials made with it resulted only in a grey porcelain too coarse to compete with the German ware¹.

Macquer was not discouraged, and caused the search to be continued, but it was not until the year 1768 that he was able to confirm the existence of the magnificent beds of kaolin at Saint-Yrieix, near Limoges, which were accidentally discovered by the wife of a surgeon named Darnet, the first specimens being sent to Macquer by the Archbishop of Bordeaux. A fragment of this kaolin is preserved in the museum at Sèvres, together with a small figure of an infant Bacchus which Macquer caused to be executed from the sample received.

The manufactory had now at last attained the object of its highest ambition, but Boileau its intelligent Director, who had managed it with so much ability, was not destined to benefit by this discovery; he died in 1773, leaving in the treasury 300,000 *livres* in cash and a like value in porcelain, moneys owing, and stores of every kind, such as wood for firing, colours, and gold, irrespective of other materials. All this was dissipated in less than 6 years by the thoughtless expenditure, but more especially by the dishonest management of his successor, Parent, who was subsequently prosecuted and imprisoned.

In the place of Parent the King, by a decree dated Dec. 20th, 1778, appointed Régnier, who had until then occupied the post of Assistant Director, and whose capacity and uprightness were universally appreciated. Under his able guidance the first objects of any importance in hard porcelain were produced, more particularly those splendid vases of which the Louvre possesses so remarkable an example. From this period dates also the first application of enamels in relief on soft porcelain, and the execution of copies of paintings by old masters on porcelain slabs or *plaques*.

At the commencement of the year 1789 Sèvres was without a rival; its well earned reputation was established throughout Europe, and kings disputed with one another the possession of its productions. But a critical period for the establishment was at hand: the privileges to which it owed its development were withdrawn, and it had, besides, to struggle with the competition of the national industry which, having overcome the obstacles hitherto impeding its progress, now began to entice away the manufactory's artisans. The position

1. The trials, after Macquer abandoned them, were recommenced in 1764, but with no better result, by the Comte de Brancas-Lauraguais, who stubbornly sought to discover the secret of hard porcelain. Examples of his productions may be found in museums and collections; they consist chiefly of moulded medallions bearing on the reverse B. L., the initials of the aristocratic ceramist, occasionally accompanied by a date.

was rendered still more precarious by the embarrassments of the royal treasury, precluding all idea of help from that quarter¹, and by the utter failure of the establishment's agents to collect the sums of money due to it on all sides. The difficult position in which the manufactory was at that time placed is graphically described in the despairing letters which J. de Montucla, an able mathematician who acted as head managing clerk to the establishment, and to whom all matters connected with the manufacture of the porcelain had been specially confided, wrote on the subject to the Comte d'Angivilliers, *Directeur des Bâtimens royaux* (Superintendent of the royal palaces). « The more I reflect on the state of affairs », he writes in a letter dated Sept^r 8th, 1789, « the more » convinced I am of the necessity of reducing the production by at least one « third. This would result in a proportionate saving in the materials used. All « luxuries are now, moreover, out of the question for some years to come. « Paris is gradually becoming exhausted. The wealthier classes have left to « cultivate cabbages on their estates. The House of Artois is crippled for many « a day. There will be great reforms in the affairs of the King, of the Queen, « and of *Monsieur*², etc., etc. The nobles of the Court are ruined..... How are « we under these circumstances, to meet, in January next, the expenses for « two months, amounting in each case to about 16,000 *livres*? Between ourselves, « I greatly fear that we shall not hold out till then, or that if we do, it will only be « a respite of a few months at most... It seems to me that unless some remedy « is found of which I am at present ignorant, we are in imminent danger..... « In a word, I do not know where to turn. No one pays us; there are hardly « any sales now; all the creditors (or at least a large number of them) are « pressing me for payment; I shall soon be obliged to leave, or to hide « myself..... »

Matters went from bad to worse, so much so, that in 1790 the question was raised of selling the manufactory to pay its debts, and thus to lighten the burdens of the crown. But the *Directeur des Bâtimens royaux* having drawn up a report in which he pointed out that such a sale would be disadvantageous, and that, besides, under the difficult circumstances in which the manufactory was placed, it would not realise its true value, king Louis XVI decided to retain it, and himself added the following lines at the foot of the report³ :

« I retain the Sèvres manufactory at my own expense; but I desire the

1. The grants to the manufactory during the year 1789 amounted to less than 59,000 *livres*.

2. The title given to the eldest brother of the King.

3. *Archives nationales, ancien régime, o²2061*.

« expenditure to be so lessened and regulated that it shall not exceed 100,000
 « *écus* ; I further desire that the monthly wages of the workmen, after the end
 « of the current year, shall not exceed 12,000 *livres*, and that they shall, if pos-
 « sible, be still further reduced. The liabilities must be met by the proceeds of
 « the sales. I do not wish any debts to be incurred : an easy matter to avoid, as
 « I myself shall supply the necessary funds every month out of the sums set apart
 « for the expenses of the royal palaces. »

« I desire that a scheme of economical administration be drawn up by the
 « end of the present year. An accurate account must be kept of everything sup-
 « plied to me, as also of the proceeds of the sales, which will be made over to
 « me after all debts have been paid, in order that I may be fully able to judge
 « whether it is advisable to retain the manufactory or to dispose of it to greater
 « advantage than is at present possible. »

« Saint Cloud. August 7th, 1790. »

The National Assembly in its turn decided that the Sèvres manufactory, together with the Gobelins tapestry works, was not to be included in, nor disposed of with the other so-called *national property* and, by a decree dated May 26th, 1791, added the two establishments to the property left at the disposal of the King, and chargeable to his civil list.

After the fall of the monarchy, the Convention, basing its decision on a report drawn up by the Minister Roland, decreed that the manufactory, « being « one of the glories of France » should be preserved as a national establishment, and should be attached to the *Département de l'Intérieur* under the section devoted to « Arts and Agriculture », Nevertheless, for several years the void in the factory's treasury was such that it was unable to make even the smallest payment in cash to the artists and workmen whose services it had been able to retain, and was obliged, in the hope of better days, to apply to the Government for supplies in kind, consisting of grain and provisions from the national stores, and to ask for permission, for the purpose of obtaining a little money, to dispose of the remaining stock of porcelain in a lottery.

A decree, dated 13 *Pluviôse, an III* (February 1st 1795), entrusted the management of the factory, which, during the worst years of the Revolution, had been, so to say, usurped by a workman named Chanou, to three directors. These were Hettlinger, who since 1785 had occupied the position of Inspector; the elder Salmon, general storekeeper, and François Meyer, the chemist. Meyer resigned a few weeks after his appointment, and was not replaced, but Hettlinger and Salmon retained their posts until the 25 *floréal, an VIII* (May 14th, 1800),

when they were succeeded by the able chemist Brongniart. The latter proved a firm and enlightened manager, and instituted numerous reforms rendered necessary by the precarious position in which he found the establishment he had been called upon to direct, himself setting a rare example of self-denial by proposing to reduce his own salary from 6,000 francs to 3,000 francs per annum. These measures enabled the manufactory to support itself solely by the proceeds of the sales until the year 1804 when it became the property of the Crown, and was carried on in the name of the Emperor who supplied its wants by annual subsidies. This arrangement was maintained without interruption, in spite of attempts made at different times (in 1830 and 1848), to suppress the establishment.

But from the day on which Brongniart undertook the management of the manufactory, soft porcelain, the ware with which this treatise exclusively deals, completely disappeared, its place being taken by the kaolin, or hard porcelain. Here we will therefore close this short historical summary, and proceed to examine the successive phases passed through, during the period under review, by the manufacture and decoration of the soft porcelain which up to the present day has never been equalled by any other production of ceramic art.

IV

THE MANUFACTURE AND DECORATION OF SOFT PORCELAIN (PORCELAINE TENDRE)

As previously remarked, the paste of the soft porcelain, at first called *Porcelaine française*, was composed of different substances which varied in each manufactory. The Sèvres paste consisted of sand of Fontainebleau, nitre, sea-salt, soda of Alicant, alum, and gypsum, or scrapings of alabaster. All these ingredients were thoroughly mixed, placed in an oven in a layer of about 12 inches in depth, and baked for at least 50 hours, by which process they were converted into frit, or vitrified paste of a pure white colour. This frit, after being well crushed, was mixed with Argenteuil marl, in the proportion of 9 pounds of frit to 3 of marl, thus forming a paste which was worked up for three weeks in a mill; it was then allowed to dry in troughs, and afterwards crushed under cylinders; then sifted, soaked in water, and worked into lumps which were made plastic by the aid of soft soap and boiling water. Considerable care was required in carrying out these various operations.

Equal caution was necessary in preparing the glaze, which was composed of Fontainebleau sand, litharge, soda, silice, or Bougival gun-flint, and potash. These substances were crushed and mixed, and were then fused together in crucibles, emerging in the form of crystals which, after being ground to powder, were mixed with water, forming a bath of enamel.

The objects were first baked in biscuit, and then glazed by pouring the enamel over them (*arrobage*), not by dipping; white vinegar was added to the glaze immediately previous to its application in order to cause the enamel to adhere more firmly to the biscuit.

The above details seem necessary in order to convey an accurate idea of the nature of soft porcelain. It is, as may be gathered from this explanation,

a vitrified substance of a consistency so fine and close that its unglazed surface is soft and, so to speak, « velvety » to the touch, a quality lacking in the hard variety. The chief superiority of soft porcelain, however, consists in the lustre which it imparts to the colours. They seem in fact to combine completely with the enamel, into which they appear to sink and become absorbed. This is one of the principal characteristics of soft porcelain and is sufficient in itself, failing other indications, to distinguish it from other kinds of ware. If a piece of soft porcelain is held obliquely to the light, so that the latter falls partly on a plain, and partly on a coloured surface, no difference is observable in the glazing, the one being as bright as the other. If, on the other hand, a piece of hard porcelain is examined in the same way, a difference in the glaze of the two surfaces may at once be perceived. However well the colours may have been glazed, they are less brilliant than the plain enamel, and no longer seem to be homogeneous with it.

The very qualities of soft porcelain, however, precluded its employment for utensils in domestic use : it was too easily scratched, and, owing to the lack of plasticity in the paste, did not lend itself to the manufacture of large objects; consequently, notwithstanding its incontestably superior artistic merit, it was thrown aside when the discovery of kaolin in France rendered the production of hard porcelain possible.

It will have been seen that, from the very commencement, the chief aim of the Vincennes manufactory had been to compete with the porcelain of Germany. Without servilely copying the shapes and modelling of the Meissen porcelain, its artists had nevertheless imitated the ornament in relief of that ware, but with more delicacy of taste, and more refined decorative skill. This was the period of the production of those charming little vases *sur terrasses*¹, of those elegant *potpourris*², the bases and bodies of which were decorated with flowers and foliage delicately modelled in relief after nature, or, as it was then termed, *à l'instar du naturel*. This kind of ware met with great success, and led to the production of those flowers in relief to which the manufactory first owed its reputation, and the sales of which at one time realized, relatively speaking, large sums³.

1. Vases with ornamental bases.

2. *Potpourris* were vases in which dried rose leaves, etc. were kept; in England the word is applied exclusively to the scented mixture itself.

3. The sales of flowers in 1749 — the year in which this new ware was first introduced — amounted to 36,700 livres 13 sols, whereas those of porcelain properly so called only reached the figure of 7269 livres 19 sols. In 1750 the total sales amounted to only 32,696 livres, of which the flowers realized 26,323 livres.

Painted ornamentation, excepting that of the raised decoration which really required but a single process of colouring, did not as yet exist. There were at that time no painters on porcelain. At Saint Cloud, at Lille, and at Chantilly, the only manufactories then extant, the porcelain was decorated solely by means of *à plats*, or tinting with flat shades in blue *camaïeu*, or with designs pencilled (*au trait*) in polychrome, in imitation of ancient Japanese ornament. This could hardly be termed painting. The new establishment, availing itself of its exclusive privilege of gilding porcelain manufactured in France, began to paint on the bodies of vases and centres of plates detached flowers or small bouquets in gold thickly applied and burnished *au clou*¹. But it was soon found necessary to advance a step further and, with a view to the establishment of a decorating studio, to apply to the then numerous fan painters and enamellers for assistance. Both classes of artists for some time retained, and applied to the porcelain, the processes to which they had been accustomed, and which differed widely from each other, thus rendering it easy to determine in the earlier productions of the Vincennes manufactory, by whom the painting was executed.

The fan painters, who usually selected figure subjects, accustomed only to the use of *gouache*² colours, at first produced effects which were somewhat heavy and pasty in appearance; they too frequently obtained their lights by the excessive use of pure white colour, occasionally slightly tinted. Having but little knowledge of their new palette of colours, and ignorant of the effect produced on them by the firing process, they employed their ordinary mixtures without the least appreciation of the fact that certain colours are destroyed by others which, on the other hand, become intensified by firing, and that again, certain oxides fade to such a degree that they lose at least half their intensity in the kiln. This is the cause of the curious colouring observed in the foliated ornament of a large number of pieces dating from this period: greens which are too brown, or more often, too yellow; brick coloured flesh tints, etc., etc.

The enamellers, on the other hand, who were nearly all painters of flowers, birds and other ornaments, accustomed to the delicate decoration of jewels or objects of small size with paintings on enamel already fired, and therefore similar in nature and colour to the glaze of porcelain, applied their colours by fine delicate strokes of the brush: their flowers are sketched in colours rather than painted, so that it is almost possible to count the number of the strokes.

1. This burnishing *au clou* (with the nail) constitutes, as will be seen later on, one of the distinguishing characteristics of the soft porcelain decorated at Sèvres.

2. Water colour mixed with gum or other medium to form a paste.

Nevertheless, but for a certain harshness, this style was well suited to the elegant and delicate porcelain ware of the new manufactory, and many of the objects so decorated may be classed among the most charming works of French ceramic art.

This experimental period was of short duration, and when the manufactory, under the official patronage of Louis XV, became of sufficient importance for the men of learning and artists previously mentioned to be called upon to assume its direction, and to undertake the decoration of its wares, they found a studio of painters already experienced in the ornamentation of porcelain, well acquainted with the resources of their art, and able to execute with unrivalled skill the designs they were required to reproduce.

It was during the brilliant period that followed, and more particularly from the year 1748 to the year 1760, that the manufactory produced those exceptionally fine works by which its reputation was established. Never since then has the famous *bleu de Sèvres* attained such splendour, purity and depth, nor its gilding such solidity and brilliancy, contrasted with the delicate milky white paste. It was at this period that Hellot discovered that beautiful rose colour so soft and yet so brilliant in tone, which admitted of being thickly laid on to serve as a ground. The secret of its composition appears, however, to have died with him, or with the subordinate who prepared it under his supervision, for, notwithstanding the admiration it excited and the great demand that arose for it, not a single piece of this colour can be found bearing a date later than that of 1761. This rose colour has for a long time been known, especially in England, by the appellation of « *rose Du Barry* », a name probably given it by some fanciful amateur, or due to the lively imagination of a dealer, for most of the objects of this colour date from a period when Madame Du Barry was still in her infancy¹.

Hellot was also the discoverer of the *bleu turquoise*, a tender and softly harmonious colour when laid upon a smooth surface, but which, on the least inequality of surface, gives rise to refractions and vibrations of light, and to an unexpected transparency, which impart to it the brilliancy of precious stones.

It was Vincennes which, as already observed, produced the finest specimens of soft porcelain to which the *porcelaine de France*, as it was then called, owed its fame. But from the moment that Louis XV took the manufactory under his

1. Of the 35 specimens with rose coloured grounds shown at the exhibition at the South Kensington Museum in 1862, and which were gathered from the most celebrated collections in England, 18 were anterior to 1753, and 10 bore the date of 1757.

own control, the court officials, who were entrusted with its supreme administration, and the Directors, who received large commissions on the sales, did their utmost, the former through zeal, the latter from interested motives, to render the undertaking prosperous in a commercial sense rather than from an exclusively artistic point of view. The scientific research which had led to the discovery of the beautiful ground colourings above described was abandoned, and but little use was made of the process of applying on porcelain translucent enamels in raised designs. This process contained the elements of an entirely novel style of decoration on which, however, no one appears to have bestowed a thought, and the ornamentation of the porcelain continued on the old lines, varied only by the addition of strings or garlands of pearls in thick enamel laid upon thin plates or spangles (*paillons*) of gold, accompanied by medallions framed in thin plates of gold in *repoussé*, and chased¹, and attached to the glaze by means of colourless solvents.

The process itself was nothing less than jewellers' work, so fine and delicate was it, and clearly showed by the beauty of the ware so ornamented, and by the effect thus obtained at no great cost of imagination, how easily the accomplished artists of Sèvres might have found the road to much that was both new and hitherto undreamed of in their art, if only their efforts had been guided in this direction.

Sèvres attempted the production of new forms even more rarely than Vincennes, producing only at long intervals show vases and other works of special importance modelled after the old designs, which, being far too expensive for the purse of the general public, were usually reserved as presents to royal personages or to their ambassadors. The chief aim of the Sèvres manufactory was the production of articles in daily use and in constant demand, such as table services, *cabarets*², *tête-à-tête*, or single sets, flower stands (*jardinières*) ornamental flower-pots, small sets of vases, *pots pourris*, etc. All this porcelain ware, ornamented, with but few exceptions, with great skill, is executed in the distinctive and elegant, though somewhat affected style which characterizes the artistic and industrial manufactures of that period, and owes its irresistible charm to that wonderful « soft paste », so restful and pleasing to the eye, which will ever remain one of the most glorious discoveries of French industrial art. It

1. These little gold *plaques*, in every instance beautifully executed in *repoussé*, or chased, were the work of a skilful graver named Le Guay. The enamelling was done by Cotteau, of Geneva, and by an artist named Parpette employed in the manufactory, to whom the idea of applying enamels on porcelain first occurred.

2. Small tea or coffee services on porcelain trays.

was at Sèvres, however, that the fine biscuit porcelain was made, which contributed not a little to the renown acquired by the manufactory : among other specimens of this ware may be mentioned the *Surtout des Chasses* (a table centre-piece ornamented with hunting scenes) after Oudry, *La Baigneuse* (The Bather) and *Les Amours* by Falconet, and numberless groups, busts, and statuettes, the models of which were supplied by Caffiéri, Pajou, La Rue, Boizot, Clodion, and many others.

V

MARKS

The decree of April 19th 1753, which renewed the concession of the Vincennes manufactory and authorized it to assume the title of *Manufacture Royale de la Porcelaine de France*, compelled the establishment to mark all its ware with the two L's interlaced which up to that date had only been attached to comparatively few of its productions. Every mark was moreover to be accompanied by a letter to fix the date of manufacture, that is to say the letter A for 1753, B for 1754, and so on; after the letter Z (1776) was reached the lettering was doubled.

The following is a chronological table of the letters employed, together with their corresponding dates :

A. 1753	L. 1763	V. 1773	G G. 1783
B. 1754	M. 1764	X. 1774	H H. 1784
C. 1755	N. 1765	Y. 1775	I I. 1785
D. 1756	O. 1766	Z. 1776	K K. 1786
E. 1757	P. 1767	A A. 1777	L L. 1787
F. 1758	Q. 1768	B B. 1778	M M. 1788
G. 1759	R ¹ 1769	C C. 1779	N N. 1789
H. 1760	S. 1770	D D. 1780	O O. 1790
I-J. 1761	T. 1771	E E. 1781	P P. 1791
K. 1763	U. 1772	F F. 1783	Q Q. 1792

From 1793 to 1800, the period at which the manufacture of soft porce-

1. A comet was, it is said, added to the letter R to commemorate the comet of 1769; we ourselves have never seen any porcelain bearing this mark.

lain was abandoned, the royal monogram was replaced by the following marks, indiscriminately employed, but always with the addition of the word « Sèvres » :

R R F RF
Sèvres

The marks were almost invariably accompanied by the monograms, signs or emblems adopted by the painters or decorators.



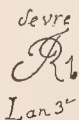
1775. — TAILLANDIER,
flower painter.



1776. — BAUDOUIN, gilder.
CHOISY, flower painter.



1784. — VINCENT, gilder.
CHABRY, flower painter.



1795-96. — CORNAILLE,
flower painter.

The following, in alphabetical order, are the marks or monograms adopted by painters on soft porcelain (from 1753 to 1800); a large number of them have been copied from specimens of undoubted authenticity, and the remainder have been taken from documents preserved in the manufactory at Sèvres.















MARKS AND MONOGRAMS
































OF THE

PAINTERS, DECORATORS AND GILDERS OF THE SÈVRES MANUFACTORY

























FROM 1753 TO 1800

<i>N</i>	ALONCLE Birds, Animals, Accessories.		AUBERT SEN ^r Flowers.
	ANTEAUME Landscapes, Animals.	<i>By</i>	BAILLY Flowers.
<i>A. ou A.</i>	ASSELIN Miniature portraits. Died in <i>fructidor</i> an XII (Aug.-Sept. 1804).		BARDET Flowers.

<i>B.B.</i>	BARRAT Garlands, Bouquets.	9	BUTEUX (THÉODORE) Detached bouquets. (Licensed in the year VIII, (1800).)
<i>B</i>	BARRE Detached bouquets.		BUTEUX (GUILLAUME) Children, Rural subjects.
<i>B.D.</i>	BAUDOIN Gilding; Friezes, Ornament. (Licensed in the year VIII, (1800).)		CAPELLE Painter, and Superintendent of the decorating kilns. Friezes. (Licensed in the year VIII, (1800), aged 81.)
	BECQUET Flowers.		CARDIN Detached bouquets.
<i>b.</i>	BERTRAND Detached bouquets.	5	CARRIER Flowers and cupids (in <i>camaine</i>).
	BIENFAIT Gilding.	<i>C.</i>	CASTEL Landscapes, Huntings scenes, Birds.
<i>T</i>	BINET Detached bouquets.		CATON Chief painter; Children, Portraits. (Died the 16 <i>messidor</i> , in the year VIII) (4 th July 1800).
<i>Sc</i>	BINET (M ^{re}) Flowers.		CATRICE Flowers, Detached bouquets.
	BOUCHER Flowers, Garlands.	<i>ch</i>	CHABRY Miniatures.
	BOUCHET Landscapes, Figures, Ornament.	<i>JD</i>	CHANOU (M ^{re}), née JULIE-DUROSKY Flowers. (Licensed in the year VIII, (1800).)
<i>y.</i>	BOULLIAT Flowers, Landscapes.	<i>cp</i>	CHAPUIS SEN ^r Flowers, Birds.
<i>B</i>	BOULANGER Detached bouquets.	<i>Cj</i>	CHAPUIS JUN ^r Detached bouquets.
	BOULANGER FILS Children, Rural subjects.		CHAUVEAU PÈRE Gilder. (Licensed in the year VIII, (1800).)
<i>Bn.</i>	BULIDON Detached bouquets.	<i>jn</i>	CHAUVEAU FILS Gilding; Bouquets, Accessories.
<i>mb</i>	BUNEL (M ^{re}), née MANON-BUTEUX Flowers.		CHEVALIER Flowers, Bouquets.
	BUTEUX PÈRE Flowers, Accessories.		CHOISY Flowers, Arabesques. (Licensed in the year VIII, (1800).)

	CHULOT Flowers, etc. (Licensed in the year VIII, (1800); was appointed <i>Congierge général</i> on the 16 <i>prairial</i> (3 rd June of the same year.)		FUMEZ Detached bouquets. (Licensed in the year VIII, (1800).)
	COMMELIN Bouquets, Garlands. (Licensed in the year VIII, (1800).)		GAUTHIER Landscapes with animals.
	CORNAILLE Flowers, Bouquets. (Licensed in the year VIII, (1800).)		GENEST Figures, <i>Genre</i> subjects.
	COUTURIER Gilding.		GENIN Flowers, Garlands.
	DIEU Gilding; Chinese subjects. (Employed on piecework.—Register of 1789.)		GÉRARD Rural subjects. Appointed chief painter, <i>verdunier</i> on X/III (Sept.-Oct. 1804).
	DODIN Figures, Portraits. (Died on the 22 <i>fructidor</i> an XI (Feb. 10, 1803), aged 60, after having worked for 49 years in the manufactory.)		GÉRARD (M ^{me}), née VAUTRIN Flowers.
	DRAND Gilding, Chinese subjects.		GIRARD Gilding, Chinese ornament, arabesques.
	DUBOIS Flowers, Garlands.		GOMERY Flowers, Birds.
	DUSOLLE Detached bouquets.		GREMONT Flowers, Garlands.
	DUTENDA Flowers, Garlands. (Licensed in the year VIII, (1800).)		GRISON Gilding.
	EVANS PÈRE Birds on pieces with ornamental bases. (Licensed in the year VIII, (1800).)		HENRION Flowers, Garlands.
	FALOT Arabesques, Birds.		HÉRICOURT Flowers, Garlands.
	FONTAINE Accessories, Miniatures. (Licensed in the year VIII, (1800).)		HILKEN Figures, Rural subjects.
	FONTELLIAU Gilding.		HOURY Flowers.
	FOURÉ Flowers, Bouquets.		HUNY Flowers, Bouquets.
	FRITSCH Figures, Children.		JOYAU Flowers, Bouquets.

<i>J</i>	JUBIN Gilding.	<i>m</i>	MICHEL Detached bouquets.
<i>LR</i>	LA ROCHE (DE) Flowers; Supplementary decoration. (Licensed in the year VIII, (1800).)	<i>M</i>	MOIRON Detached bouquets.
<i>*</i>	LÉANDRE Rural subjects.	<i>5</i>	MONGENOT Flowers, Bouquets.
<i>L^e</i>	LE BEL SEN ^r Flowers, Figures.	<i>μ</i>	MORIN Seascapes, Military subjects.
<i>LB</i>	LE BEL JUN ^r Decoration and Gilding, Flowers.	<i>Λ</i>	MUTEL Detached bouquets.
<i>L.L.</i>	LÉCOT Chinese ornament.	<i>ng</i>	NICQUET Detached flowers.
<i>☾</i>	LEDoux Landscapes, Birds.	<i>≡</i>	NOEL (GUILLAUME) Flowers, Ornament. (Licensed in the year VIII, (1800), died <i>plus tôt</i> an XIII (Jan.-Feb. 1805.)
<i>LG</i>	LE GUAY Gilding.	<i>D</i>	NOUAILHIER (M ^{me}), née SOPHIE DUROSEY. Flowers.
<i>†</i>	LEGUAY Children, Chinese ornament.	<i>☞</i>	PAJOU Figures.
<i>L</i>	LEVÉ SEN ^r Flowers, Birds, Accessories.	<i>jp</i>	PARPETTE Flowers, Bouquets. (Pensioned in 1806 after 42 years of service.)
<i>f</i>	LEVÉ (FÉLIX) Flowers, Chinese ornament. (Licensed in the year VIII, (1800).)	<i>L. J</i>	PARPETTE (M ^{me} L.) Flowers.
<i>RB</i>	MAQUERET (M ^{me}), née BOULLIAT Flowers.	<i>P.T.</i>	PETIT Flowers.
<i>M</i>	MASSY Flowers, Garlands.	<i>f</i>	PFEIFFER Bouquets. (Licensed in the year VIII, (1800).)
<i>∩</i>	MÉRAULT, SEN ^r Friezes, Ornament.	<i>PH</i>	PHILIPPINE SEN ^r Children, War scenes.
<i>9</i>	MÉRAULT JUN ^r Flowers, Garlands.	<i>p^a</i>	PIERRE SEN ^r Flowers, Bouquets. (Licensed in the year VIII, (1800).)
<i>X</i>	MICAUD Flowers, Accessories. (Licensed in the year VIII, (1800).)	<i>p.^z</i>	PIERRE JUN ^r Bouquets, Garlands.

	PITHOU SEN ¹ Portraits, Historical and allegorical subjects.		TAILLANDIER Bouquets, Garlands.
	PITHOU JUN ¹ Bouquets, Flowers, Ornament. (Was employed on piece work. — Register of 1793.)		TANDART Flower groups, Garlands.
	POUILLOT Detached bouquets.		TARDY Detached bouquets.
HP	PRÉVOST Gilding.		THÉODORE Gilding.
	RAUX Detached bouquets.		THÉVENET PÈRE Flowers, Cartels, Landscapes.
	ROCHER Figures.		THÉVENET FILS Ornament, Friezes.
	ROSSET Landscapes.		VANDÉ Flowers, Gilding. (Licensed in the year VIII, (1800).)
	ROUSSEL Detached bouquets.		VAVASSEUR Arabesques.
	SCHRADER Flowers and Arabesques, Gilding. (Died May 23, 1785.)		VIEILLARD Supplementary decoration, Ornament.
	SIOUX SEN ² Flowers, Garlands.		VINCENT PÈRE Gilding.
	SIOUX JUN ² Flowers, Garlands.		XROWET ² Flowers, Arabesques.
	SISSON Flowers, Garlands, Detached bouquets.		YVERNEL Landscapes, Birds.
	TABARY Birds.	^{1.} 2,000 = vingt cents (twenty hundred), pronounced in French in the same manner as <i>Franco</i> , the name of the painter, whose son, licensed in the year VIII (1800), continued to use the same mark. ^{2.} This must be intended for Drouet, whose name is entered in the register of 1793; the name of Xrowet does not appear in the old registers.	

VI

IMITATIONS AND COUNTERFEITS OF SOFT PORCELAIN

The relative scarcity of the old Sèvres porcelain and the high prices it commanded gave rise, as might have been expected, to a special industry which consisted in the manufacture of « old Sèvres ». The quantity of spurious « soft paste of Sèvres » sold in Paris, and more especially in London, and annually exported, for the most part to America, is quite inconceivable : had the celebrated manufactory existed for three or four centuries, instead of for only about one hundred and fifty years, it could never have produced all the porcelain attributed to it by unscrupulous dealers.

Among the counterfeits of old Sèvres ware there is one, produced by the decoration of real white Sèvres porcelain, which can with difficulty be distinguished from the genuine article. Brongniart, being obliged, at the outset of his management, to obtain money at any cost to meet the expenses of the manufactory, and to pay something on account to the starving workmen whose wages were fourteen months in arrear, sold, at low prices, the entire remaining stock of soft porcelain, the manufacture of which, since the discovery of kaolin at Saint-Yrieix, had been much neglected, and was now definitely abandoned. There was still a considerable store of plain undecorated porcelain which, purchased at the time for next to nothing by the *Chambrelans*¹ of Paris, and by English dealers, still forms the chief support of the trade in counterfeit productions, and, when skilfully ornamented, as was the case during the first years of the Restoration, requires much experience to detect.

¹ *Chambrelans* were contractors who undertook, for large dealers, to decorate, or cause to be decorated *en chambre*, that is to say, in their own studios, the porcelain manufactured in the provinces, more especially at Limoges, and sent to Paris unornamented (*en blanc*)

A few of the old painters on soft porcelain who had once been employed by the manufactory and had been pensioned or allowed to work under a licence from the establishment at the time of its reconstitution before Brongniart's appointment, were at this time still living, and willingly placed their skill at the disposal of the dealers, without troubling themselves much as to the use these latter made of it. A good deal of porcelain so decorated was for a long time considered by even the most competent judges to be genuine Sèvres ware. Among other productions of this kind may be mentioned a service in the collection of Her Majesty the Queen at Windsor, and another presented to Louis XVIII as having belonged to Louis XV, which was subsequently, on its spurious character becoming known, transferred to the Sèvres museum. This porcelain may however be recognized, notwithstanding the excellence of its decoration, by several characteristics which we will proceed to briefly point out.

The first, an infallible test, which nevertheless requires a practised eye and great experience in soft porcelain, is the presence of *chrome green* in the colouring of the bouquets and landscapes. The oxide of chrome, discovered only in 1804, and first employed in the Sèvres manufactory, soon came into general use on account of its durability and richness of colour, and everywhere replaced the oxide of copper which until then had been exclusively employed in the production of the various shades of green. This modification of the process was lost sight of when the decoration of the plain soft porcelain sold by Brongniart was commenced, and an infallible means of detecting the fraud was thereby provided. Chrome green is warmer in tone, more yellow, than the copper green, and never displays, as does the latter when at all thickly laid on, that characteristic metallic lustre so remarkable on soft porcelain of a certain kind, more especially on the Chinese porcelain to which the name of *famille verte* has been given, and which is so well known to connoisseurs. The difference is very striking when a piece of spurious porcelain is compared side by side with a specimen of the genuine article.

Soft porcelain not decorated at Sèvres may further be distinguished by the peculiar character of the gilding. The substantial gilding of the old, true porcelain always has a dull appearance; the gold was merely sprinkled on after the removal of the object from the enamelling kiln — a practice which exists to this day — and the design was then produced by burnishing *au clou*

1. Cf. *La manufacture de Sèvres en l'an VIII*, by Édouard Garnier. Champion, Paris, 1888.

that is to say, with a nail firmly fixed in a wooden handle. At the commencement of the present century the nail was replaced by the agate burnisher, which altered the character of the gilding and produced a notable difference in the designs polished in this manner. The lines on the old Sèvres porcelain are firm, sharp, well defined, and sometimes of a considerable depth, owing to the pressure required in polishing *au clou*. The lines on the spurious ware, on the other hand, as also those on modern porcelain, are less distinct, and less, so to say, *engraved*, which is due to the circumstance that the agate produces a polish more easily by the aid of friction and comparatively slight pressure.

Lastly, the *mark* constitutes one more means of detection, which, though not possible in every case may nevertheless in many instances be employed, and frequently furnishes indisputable proof of the spurious character of certain kinds of porcelain.

The marks of Vincennes and of Sèvres have only recently become known by the publication of works dealing with the subject. At the time when the imitation of Sèvres porcelain by the decoration of plain ware from the kilns of the manufactory was at its height these marks were unknown, the forgers contenting themselves in most instances with merely copying a mark which they had seen on some piece of genuine porcelain, without troubling themselves to ascertain its true meaning; affixing, for instance, the monogram of a figure painter to a piece decorated exclusively with floral ornament, or the mark of a skilful gilder to a piece of porcelain ornamented with a single gold band.

Other kinds of porcelain are daily sold under the name of *old Sèvres*, but their decoration is usually so coarse and clumsy as to deceive only the ignorant or credulous. It is therefore unnecessary to refer to it here; and we will content ourselves with pointing out to true lovers of ceramics those counterfeits which are sufficiently well executed to deceive even them, unless forewarned.

TRAY

With the monogram of Mme. De Barry

Printed by *Isidore*

IN THE COLLECTION OF M. CH. STEIN



PERIOD OF THE REVOLUTION

CARNAVALETT MUSEUM

Flowers by *Mme. Blind*. Gilding by *Chauvaint, June*.

CARNAVALETT MUSEUM

Decoration by *Piquet, June*. Gilding by *Isidore*.

CARNAVALETT MUSEUM (WATKIN COLLECTION)

Card printed by *Dollet*. Gilding by *Isidore*.

IN THE COLLECTION OF M. S. BUI

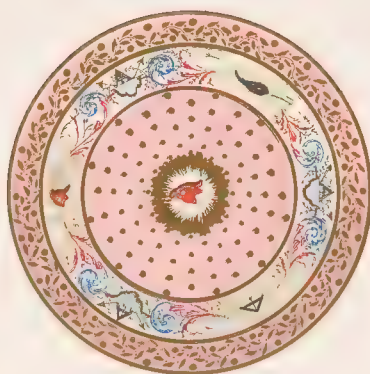
Issues by *Mercier, June*.
Decorations and gilding by *Chauvaint*.

IN THE COLLECTION OF M. SCHUB

Decorations by *Piquet, June*.



6000
R. F.
T. 7
2000



6000
R. F.
T. 7
2000

6000
R. F.
T. 7
2000



6000
R. F.
T. 7
2000



6000
R. F.
T. 7
2000





PARTLY COLOURED GROUNDS

TOILET POT

IN THE POSSESSION OF M. FOURNIER

1760

CREAM JUG

of the so called *Aligourette* shape

IN THE POSSESSION OF M. FOURNIER

1754.—Flowers by *Barre*

TOILET POT

IN THE POSSESSION OF M. FOURNIER

1759. Decoration by *Alouche*

TRAY OF A "TÊTE À TÊTE" SET

IN THE POSSESSION OF M. FOURNIER

1760.— Decoration by *Rimé*

SAUCER

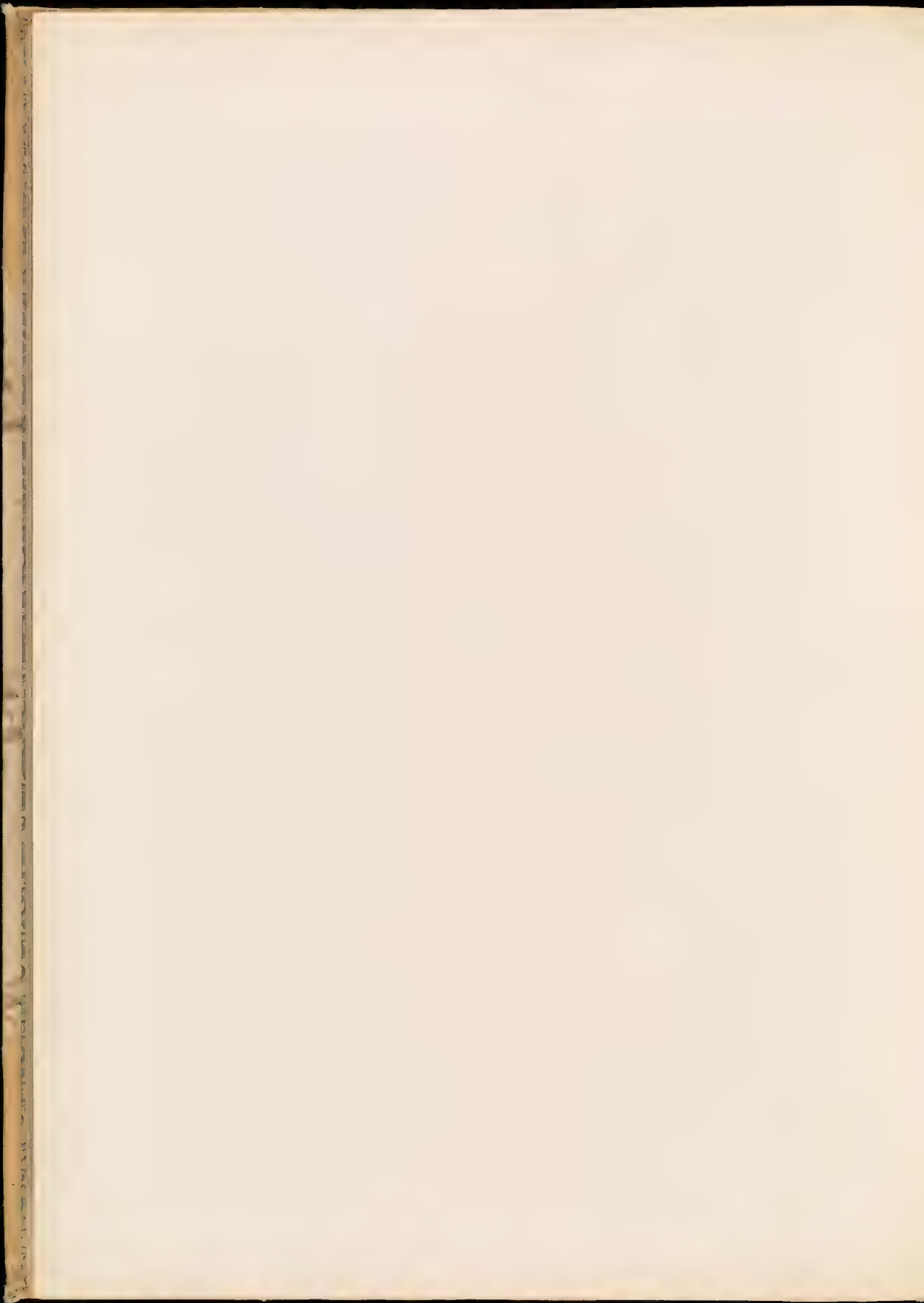
IN THE COLLECTION OF THE MARQUIS DE THUISY

75. Flowers by *Talhouet*

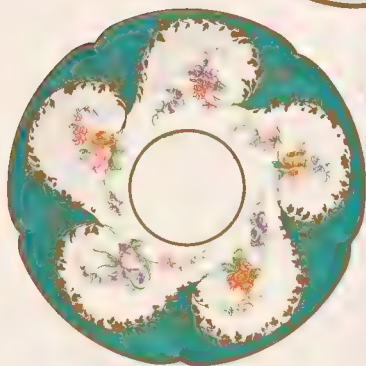
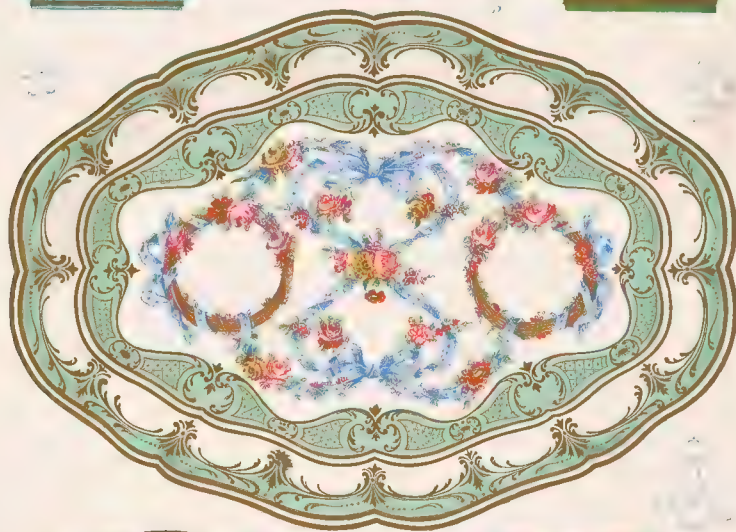
SAUCER

IN THE COLLECTION OF THE MARQUIS DE THUISY

179. Decoration by *Bout*



SÈVRES





PORCELAIN FOR DOMESTIC USE

EWER AND DISH (1753)

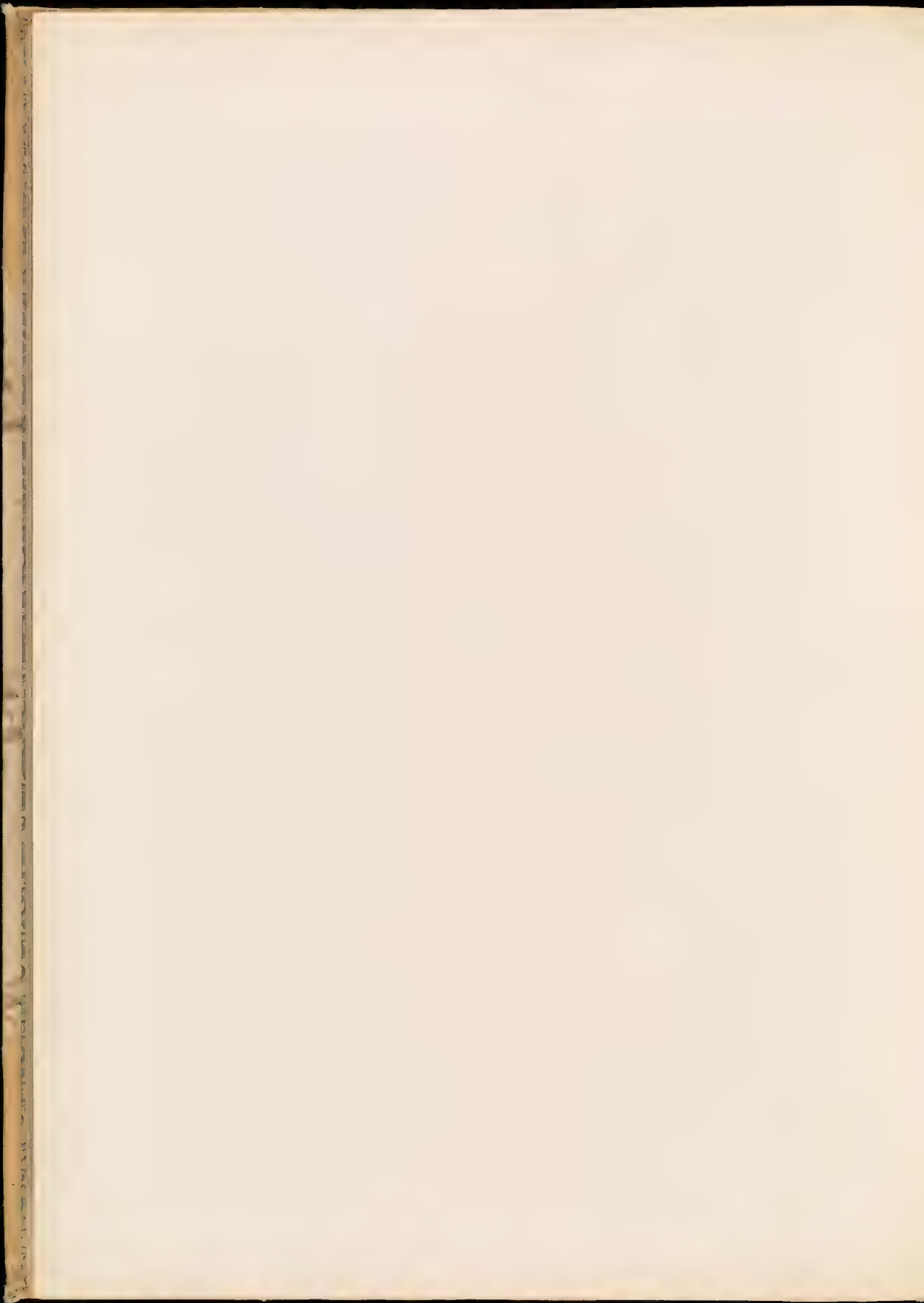
White ground

IN THE COLLECTION OF THE MARQUIS DE VOGÜÉ

EWER (1754)

Partly coloured ground

IN THE COLLECTION OF M. ALFRED ANDRÉ



SEVRES





JARDINIÈRES

IN THE COLLECTION OF M. ÉLÉAZAR ANTON

1763

IN THE COLLECTION OF BARON ALPH. DE ROTHSCHILD

1765

IN THE COLLECTION OF THE MARQUIS DE CANA

Decorated by *L. d'And*

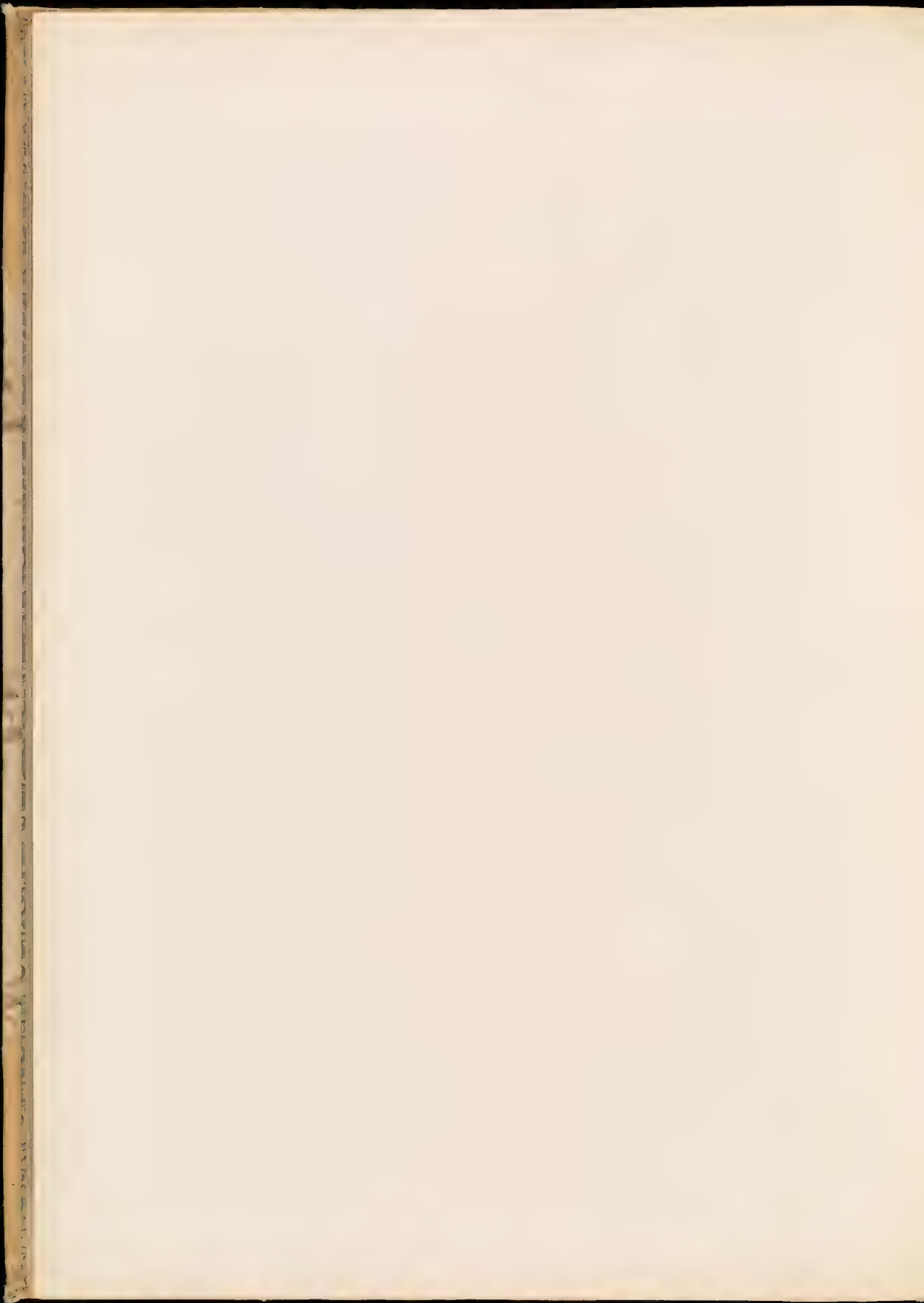
IN THE COLLECTION OF M. VON LIEBIG

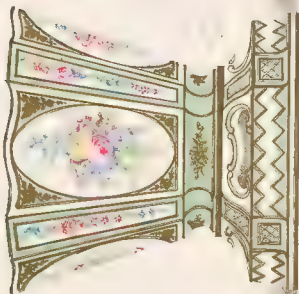
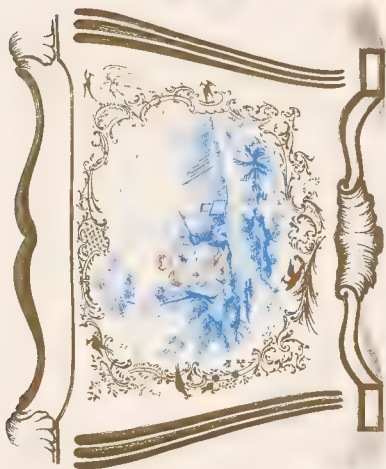
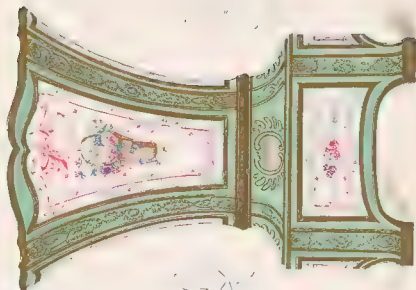
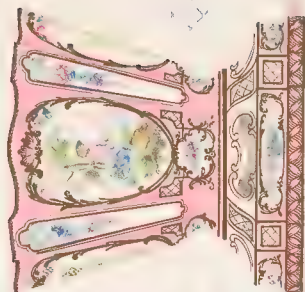
1766. Th. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

IN THE COLLECTION OF M. BLURDELLA
1764. Painting by *Enidone*. Cidling by *Thant*

IN THE COLLECTION OF M. EUGÈNE ANDRI

Painting by *D. d'And*







PARTLY COLOURED GROUNDS

FLASK-SHAPED VASE

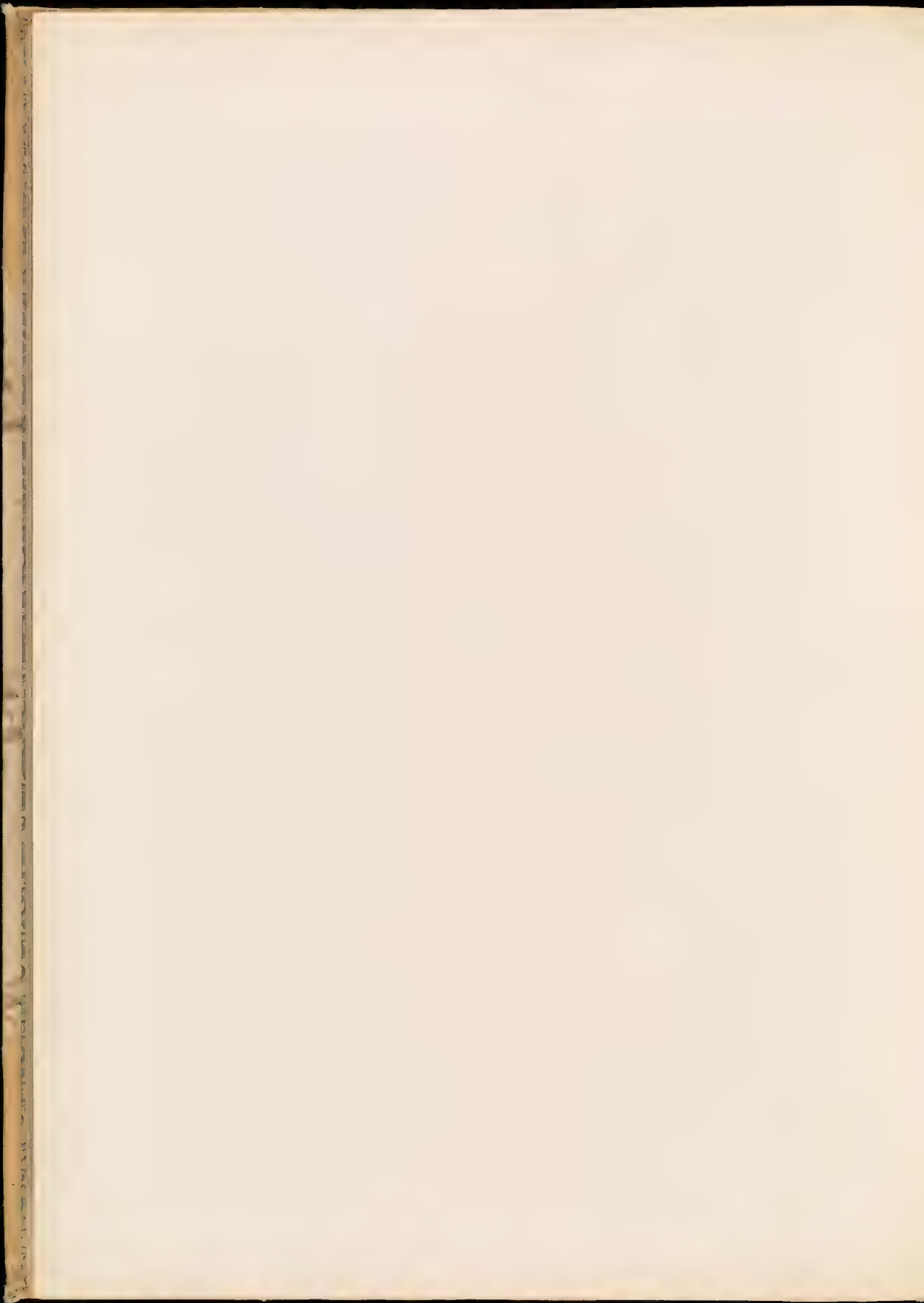
IN THE COLLECTION OF M. L. BUCHHEIT

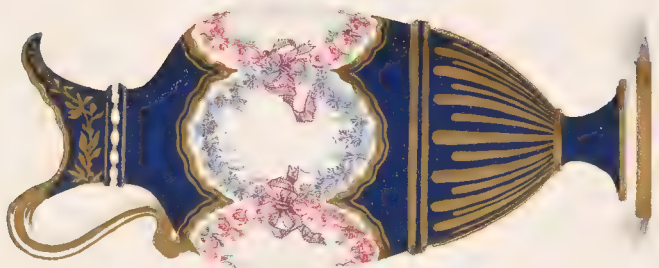
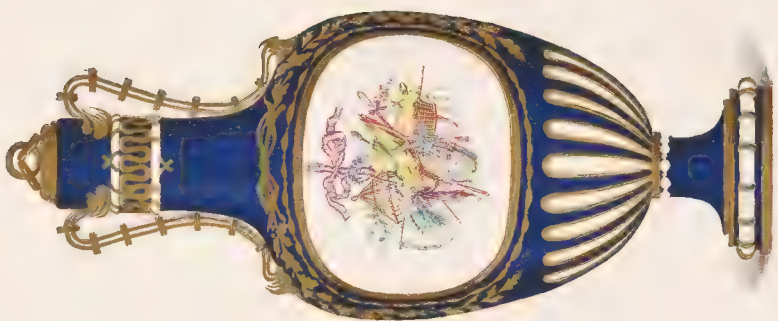
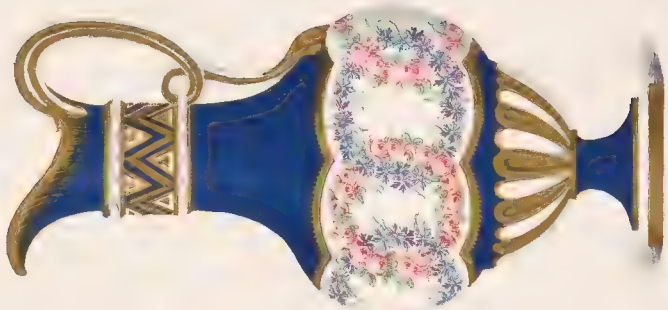
FLASK-SHAPED VASE

IN THE COLLECTION OF BARON ALPH DE ROINSHOUD

IN THE COLLECTION OF M. L. BUCHHEIT

This vase is decorated with a highly conventional
floral design.







EARLY STAGES OF MANUFACTURE

SHRIMP

IN THE COLLECTION OF BARON G. V. ROUSSAKOFF

POURRIE of LOUIS XV
upon a rectangular *plaque*, with white, solid

IN THE COLLECTION of M. CH. SIFFIN

MASTLIN

IN THE COLLECTION OF BARON G. V. ROUSSAKOFF

IMITATION ELABORATE

PARADE, 1630

ON A PAPER, IN THE COLLECTION OF M. CH. SIFFIN

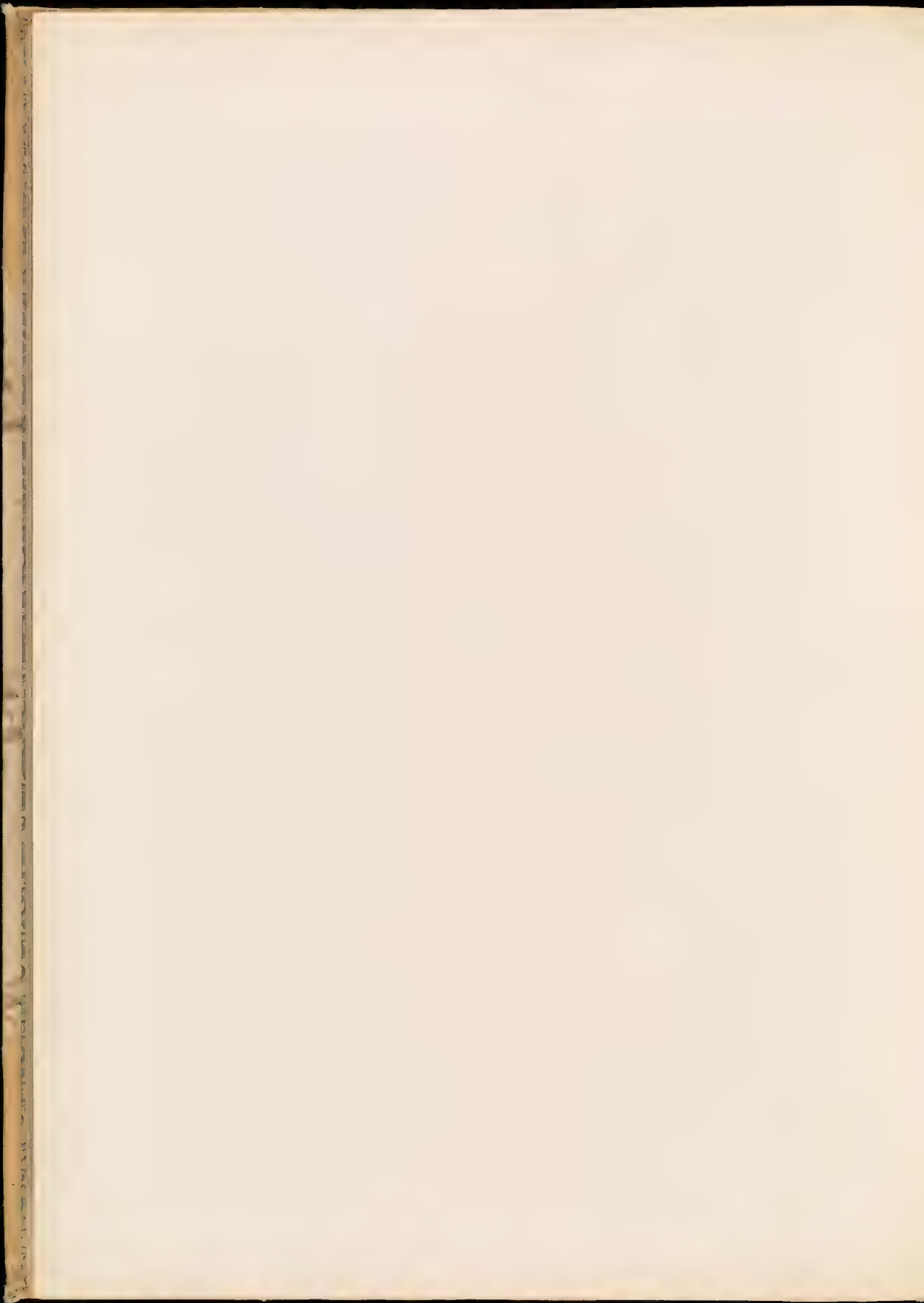
SUGAR LAMP

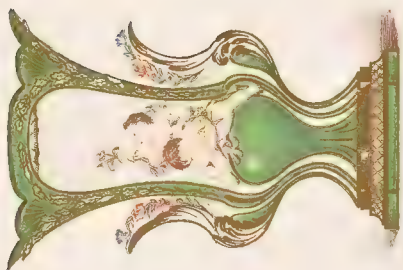
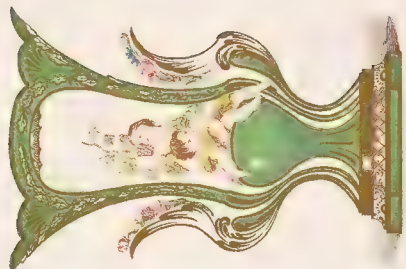
IN THE COLLECTION OF M. L. WARELIN

1731

SERVICES ELABORATE

IN THE COLLECTION OF M. CH. SIFFIN







PLATES

SIMPLE ORNAMENT

IN THE COLLECTION OF M. L. WATELIN

1753

IN THE COLLECTION OF M. L. WATELIN

1753

IN THE COLLECTION OF M. L. WATELIN

1753. Flowers by *Huny*

IN THE COLLECTION OF M. P. GARNAUD

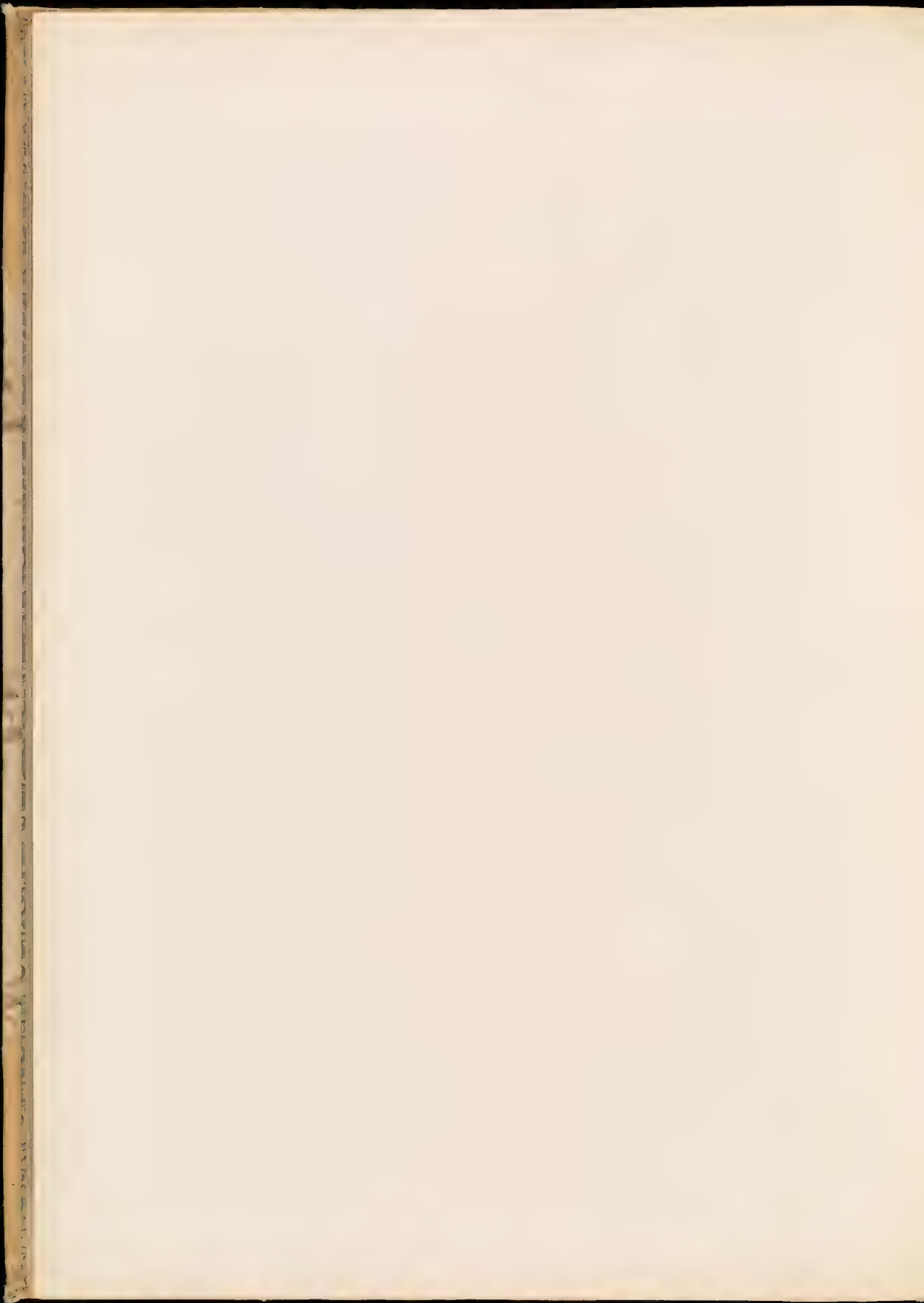
1761. Decoration by *Le Bel, qu*

IN THE COLLECTION OF M. L. WATELIN

1757. Flowers by *Choisy (?)*

IN THE COLLECTION OF M. L. WATELIN

1761. - Flowers by *Grenon*



SEVRES





"CAMAÏEU" ORNAMENT

SMALL SUGAR BASIN

IN THE COLLECTION OF M. PAUL GASSMULLER

1752 Porcelain by *Meissen*

CUP WITH SPOONING SIFT'S AND SAUCER

IN THE COLLECTION OF M. PAUL GASSMULLER

1754 Porcelain by *Meissen*

SMALL EWER AND BASIN

IN THE COLLECTION OF M. L. WAERIN

1757 Flowers by *Meissen*

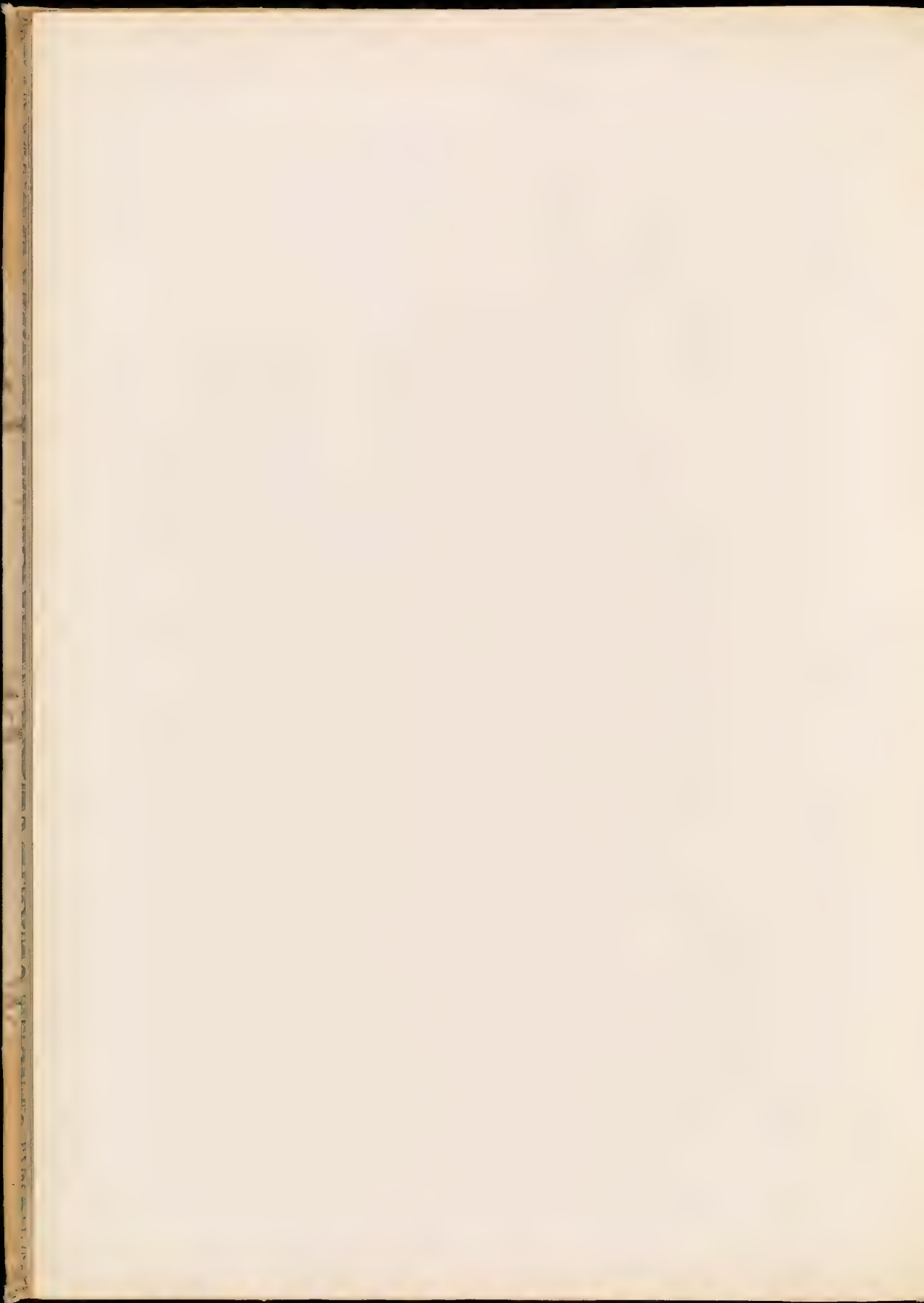






TABLE PORCELAIN

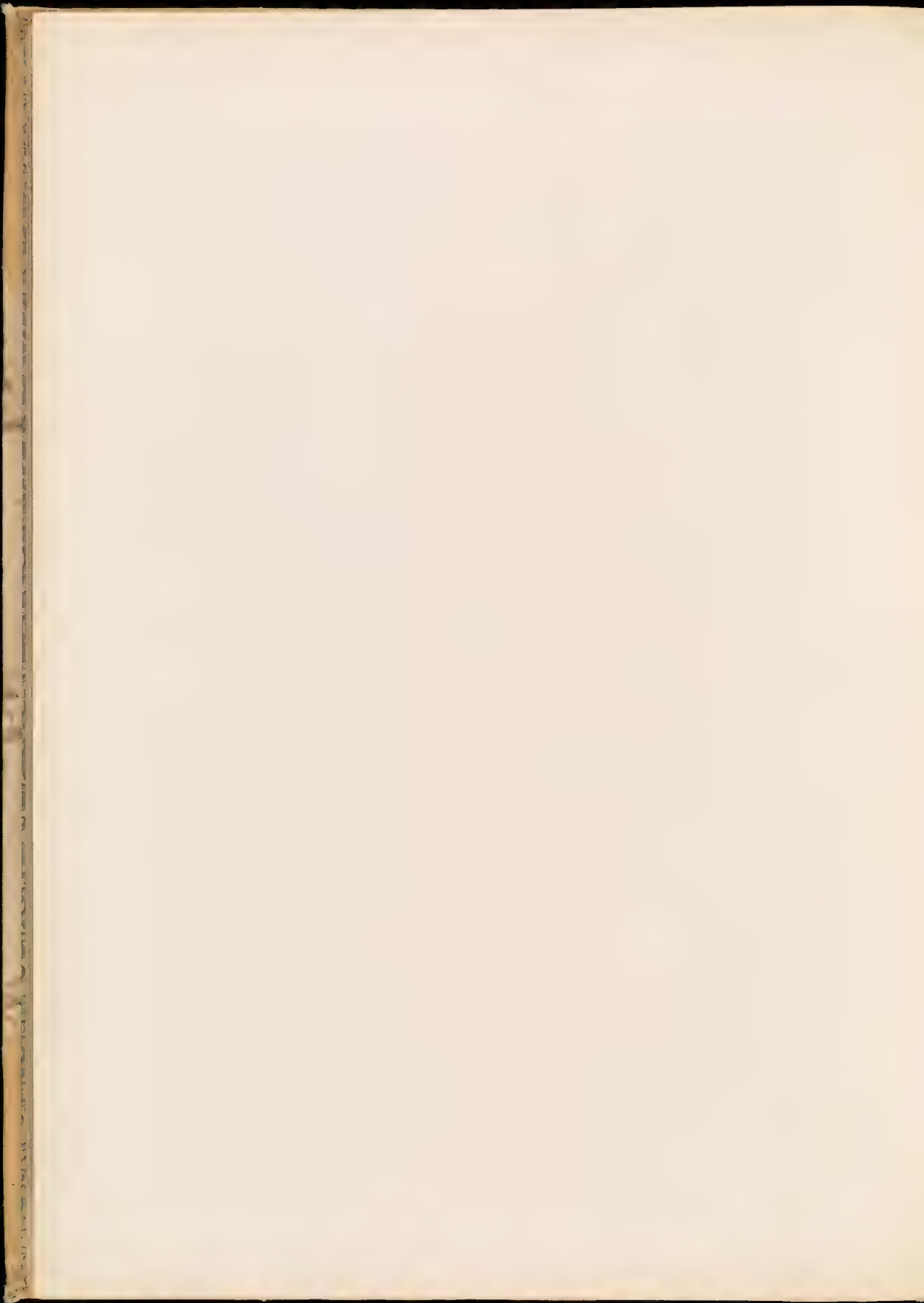
LIGHT PIECES OF SERVICE

BELONGING TO BARON ALPH DE ROTHSCHILD

1760 to 1762. Flowers painted by *Dubois, Porpelle, Ménéral junr., et*







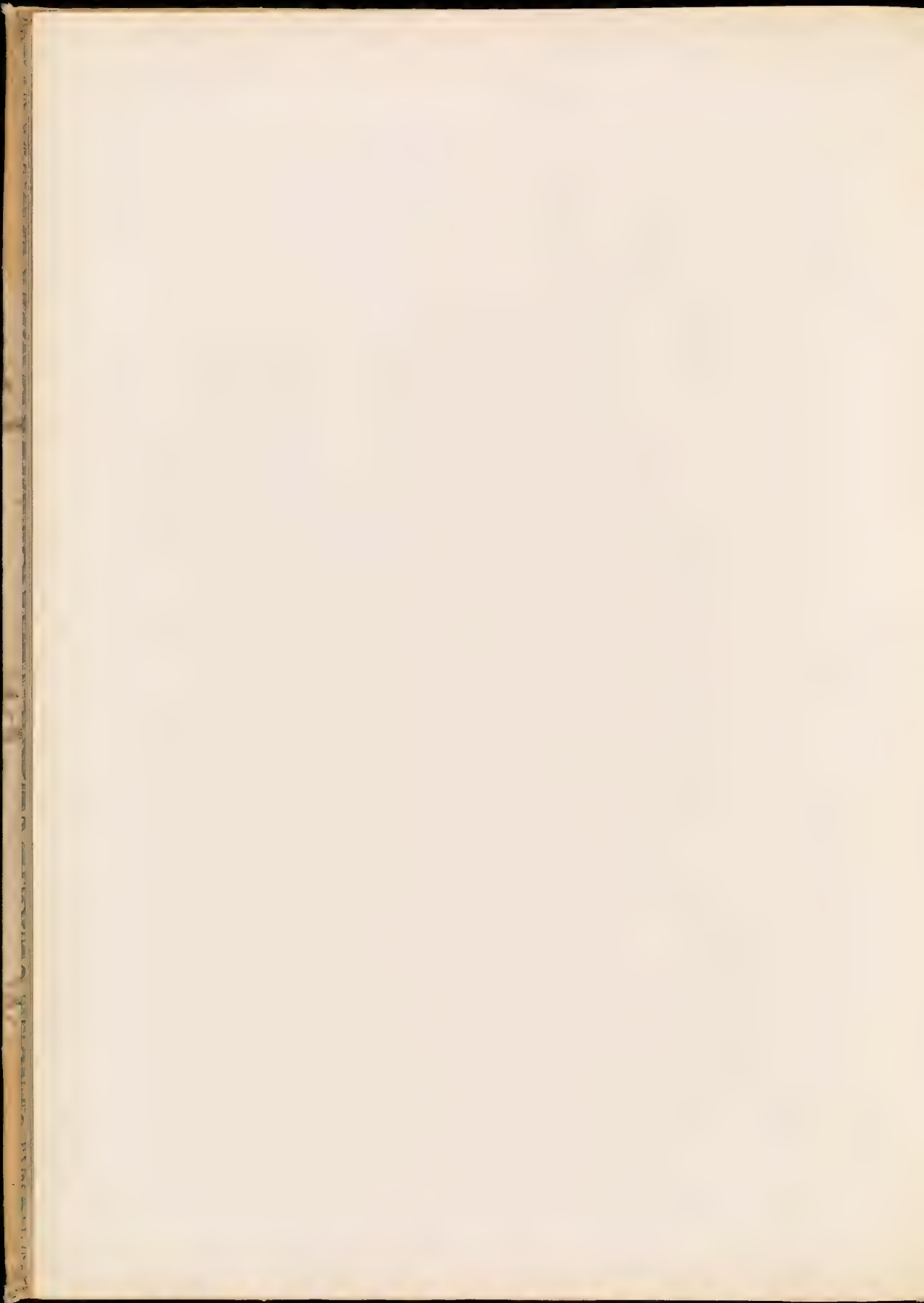
LARGE VASE so-called "VASE AUX COLOMBES"

IN THE COLLECTION OF BARON ALPHONSE DE ROTHSCHILD



SÈVRES





EARLY STAGES OF MANUFACTURE

GILT ORNAMENT IN RELIEF

IN THE COLLECTION OF M. D'ALON-ROBERT

IMITATION OF DRESDEN WARE

IN THE COLLECTION OF M. D'ALON-ROBERT

IN THE COLLECTION OF M. D'ALON-ROBERT

1753

only to be the standard, the French, and
of the various of the same, are known to exist

IN THE COLLECTION OF M. D'ALON-ROBERT

SMALL VASE 'SUR TERRASSE

with a horizontal base

IN THE COLLECTION OF M. D'ALON-ROBERT

FOUR LOBED CUP

IN THE COLLECTION OF M. D'ALON-ROBERT





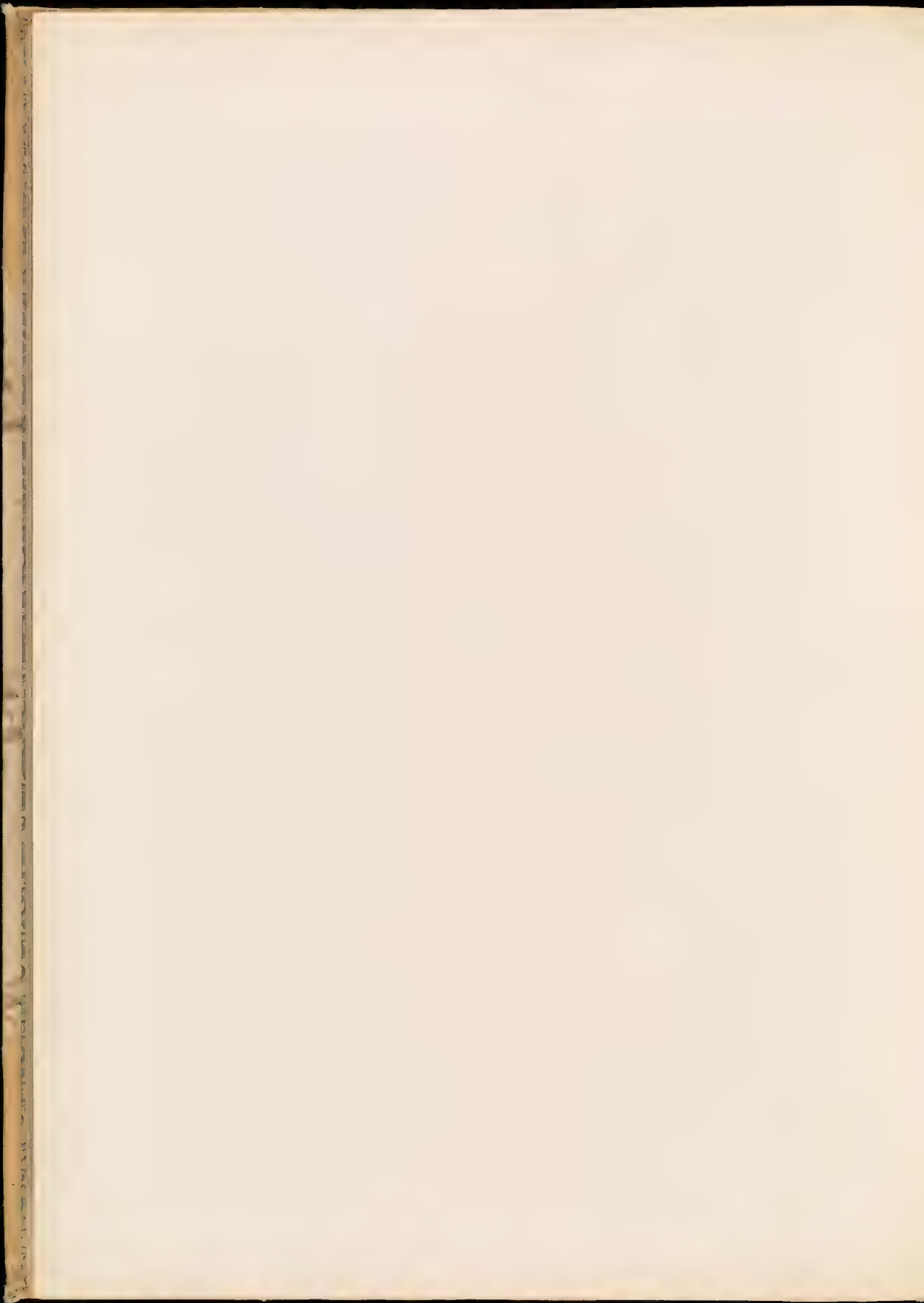


SIMPLE ORNAMENT

"SOLITAIRE" BREAKFAST SET

—
ON THE COLLECTION OF M. L. WATELIN

—
..79.—Painting by *Pillou, junior*.—Gilding by *Vincent*



SEVRES



2000



EXCEPTIONAL STYLES OF ORNAMENT

IN THE COLLECTION OF M. L. WATLIN

1753 Decoration by *Trallice*

IN THE COLLECTION OF M. L. WATLIN

1753 Decoration by *Trallice*

IN THE COLLECTION OF M. L. WATLIN

1786—Decoration by *Trallice*

IN THE COLLECTION OF M. L. WATLIN

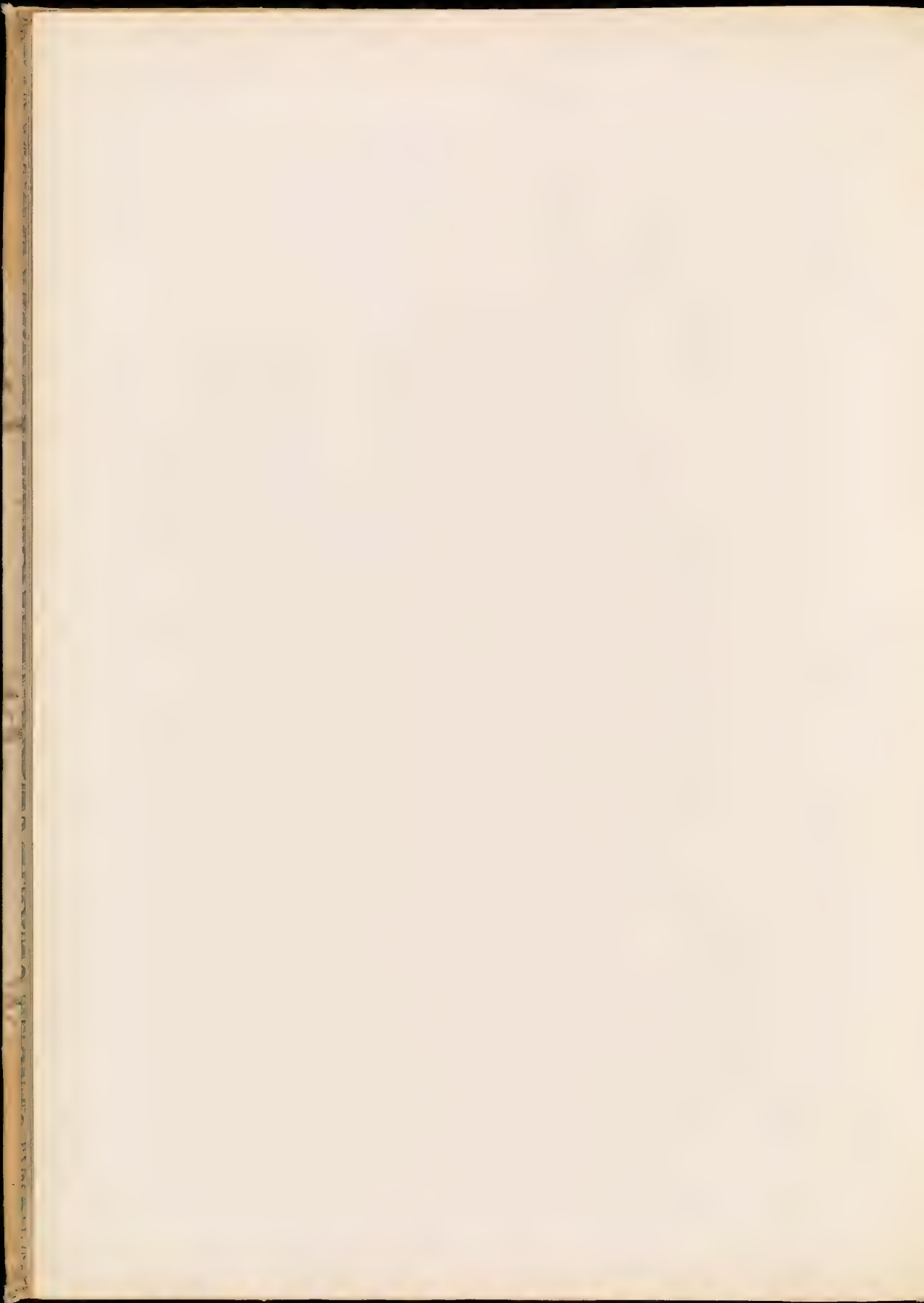
1755 Decoration by *Hera*

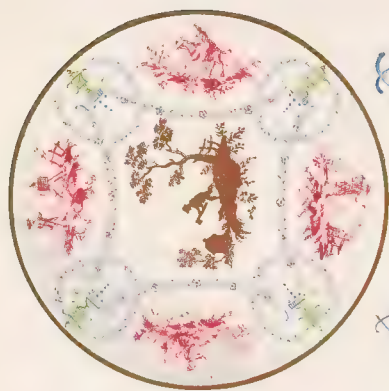
IN THE COLLECTION OF M. A. PANNIER

1755 Decoration by *Trallice*

IN THE COLLECTION OF M. L. WATLIN

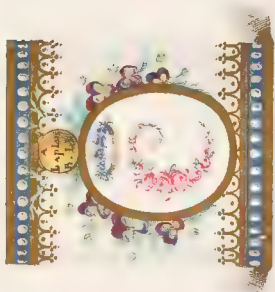
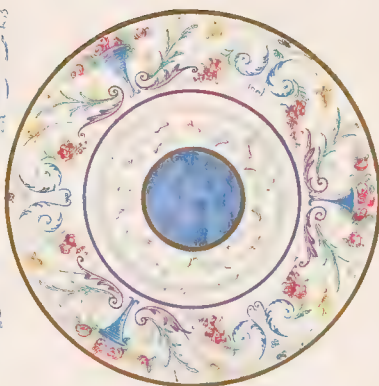
1786—Decoration by *Hera*





23

24



25

26



27

28





CUPS AND SAUCERS
Of the so-called *carré* (square) shape

IN THE COLLECTION OF M. LOUIS WAHLIN

1. *versus* in *Heur*
6. *versus* by *Heur* 10. 11

1. *versus* by *Heur*
6. *versus* by *Heur* 10. 11

1. *versus* by *Heur*
6. *versus* by *Heur* 10. 11

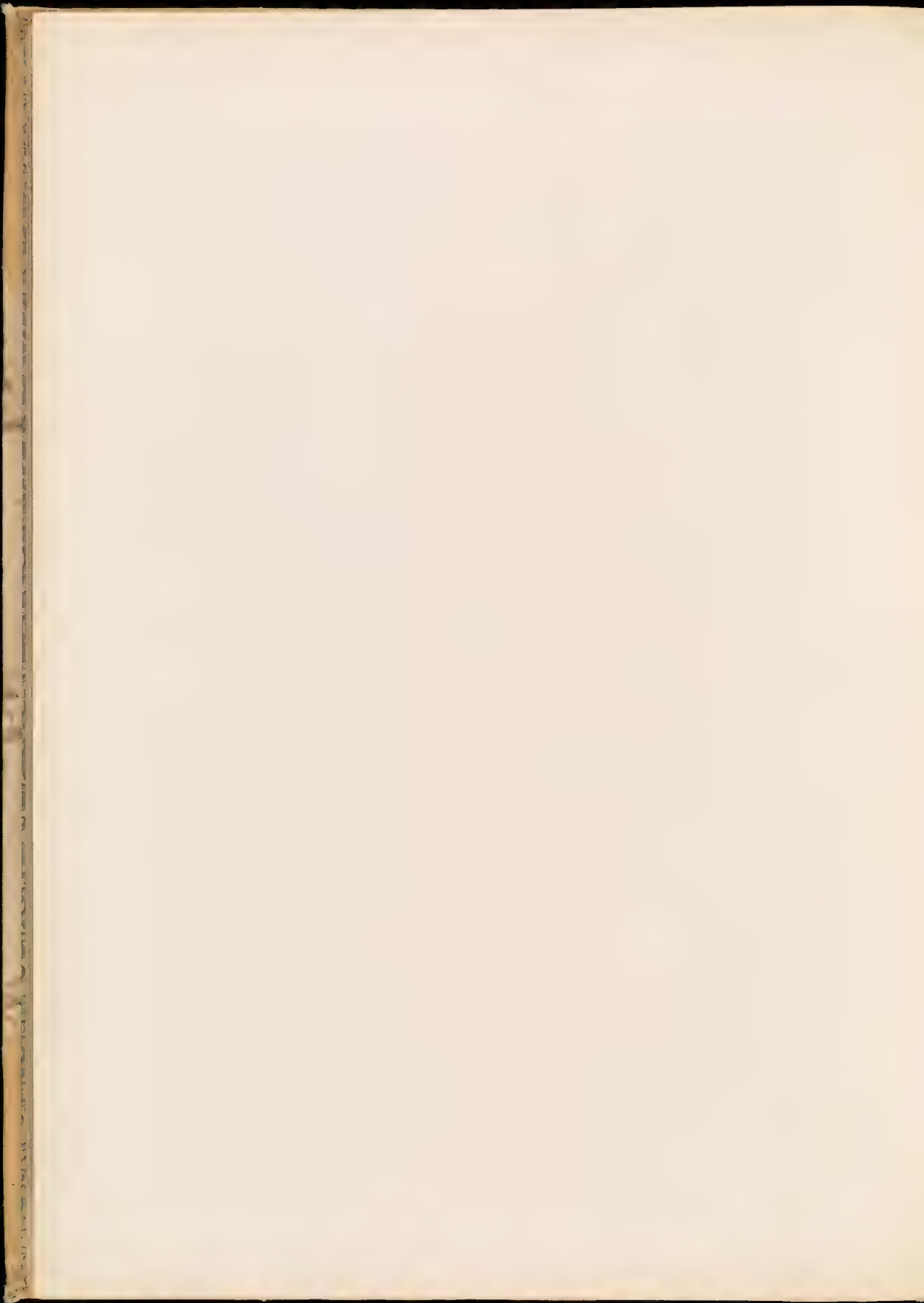




2000



#



FLOWER POT HOLDER

Approx. about 1752

1750. 1800. 1850. 1900. 1950. 2000.

FLOWER POT HOLDER

IN THE COLLECTION OF MRS. M. J. C. S. N.

1750. 1800. 1850. 1900. 1950. 2000.

COAL JARDINIERE

IN THE COLLECTION OF BARON ALPHONSE DE ROUSSEAU

JARDINIERE of the 18th century, of the 18th century

IN THE COLLECTION OF BARON ALPHONSE DE ROUSSEAU

1750. 1800. 1850. 1900. 1950. 2000.

FLOWER STAND

IN THE COLLECTION OF THE MARQUESS DE GANAY

1750

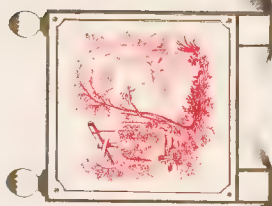
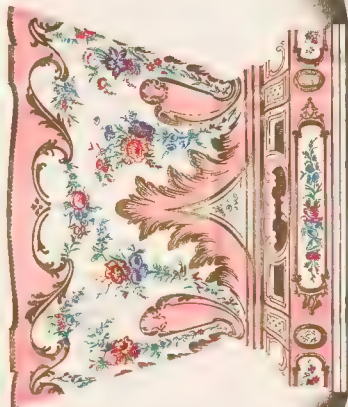
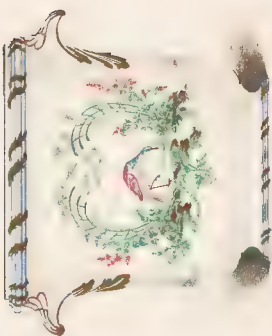
FLOWER STAND

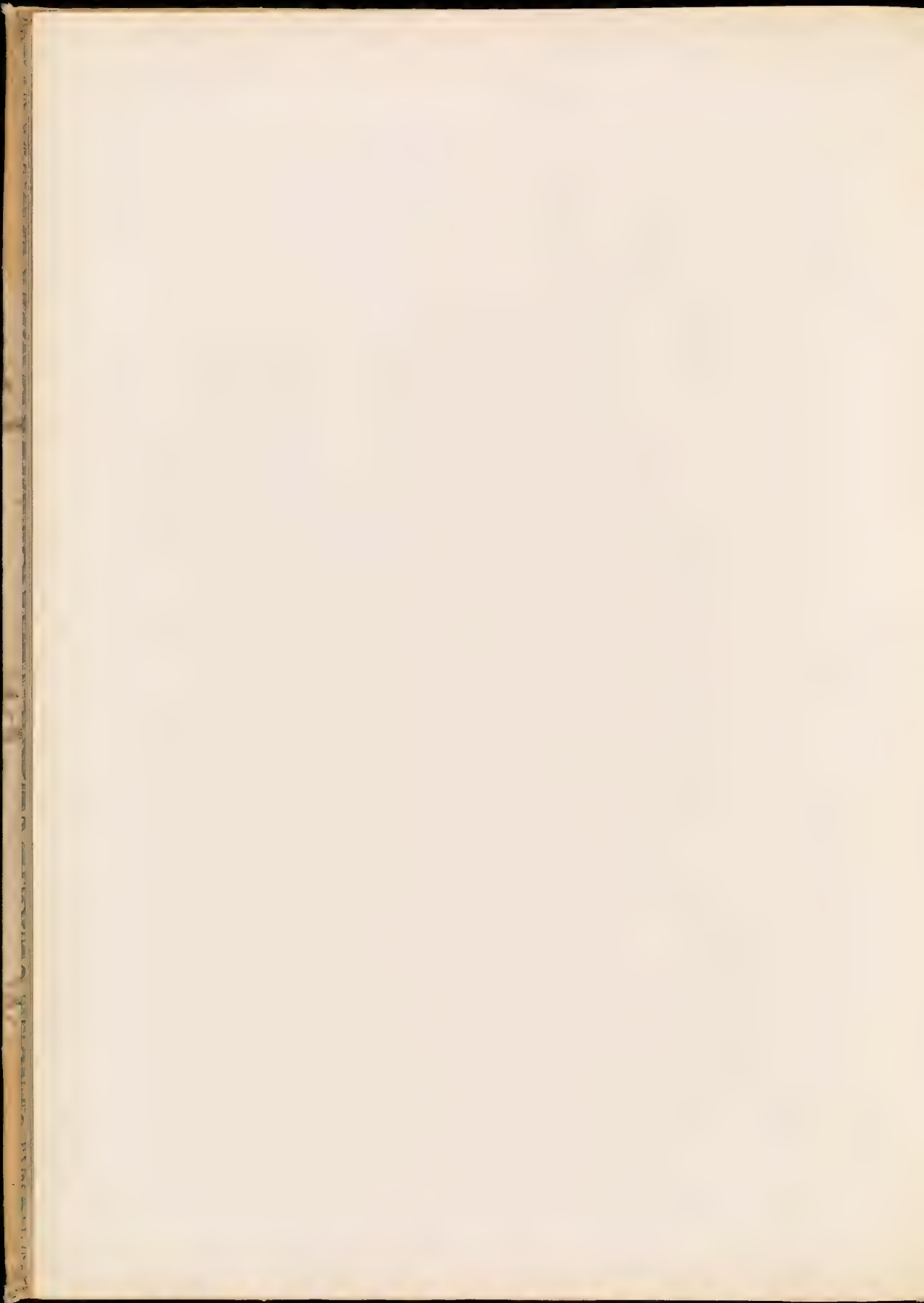
IN THE COLLECTION OF

BARON ALPHONSE DE ROUSSEAU

1750. 1800. 1850. 1900. 1950. 2000.







WALL FOUNTAIN AND BASIN

Decorum and *caennien* in blue: salmon coloured flesh tints

The property of M. BARRI

The fountain bears the date .1755 The basin is painted by *Rossel* and gilded
by *Prérost*, and is a supplementary piece decorated in 1785



SÈVRES



HP



"SOLITAIRE TEA SERVICE

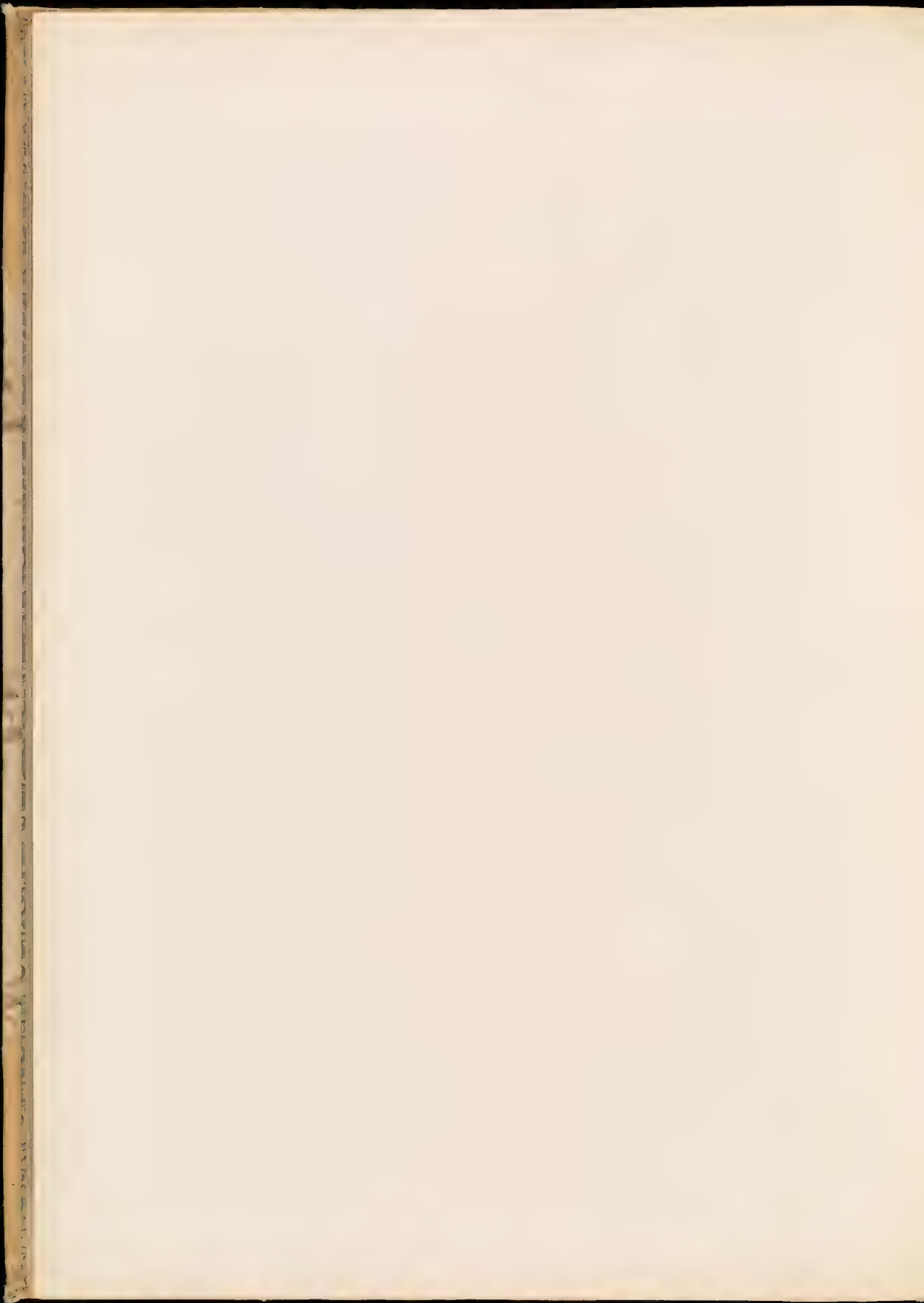
IN THE JONES COLLECTION, SOUTH KENSINGTON MUSEUM

.750

"SOLITAIRE COFFEE SERVICE

SOUTH KENSINGTON MUSEUM

Unmarked



SÈVRES





DESIGNS OF BIRDS

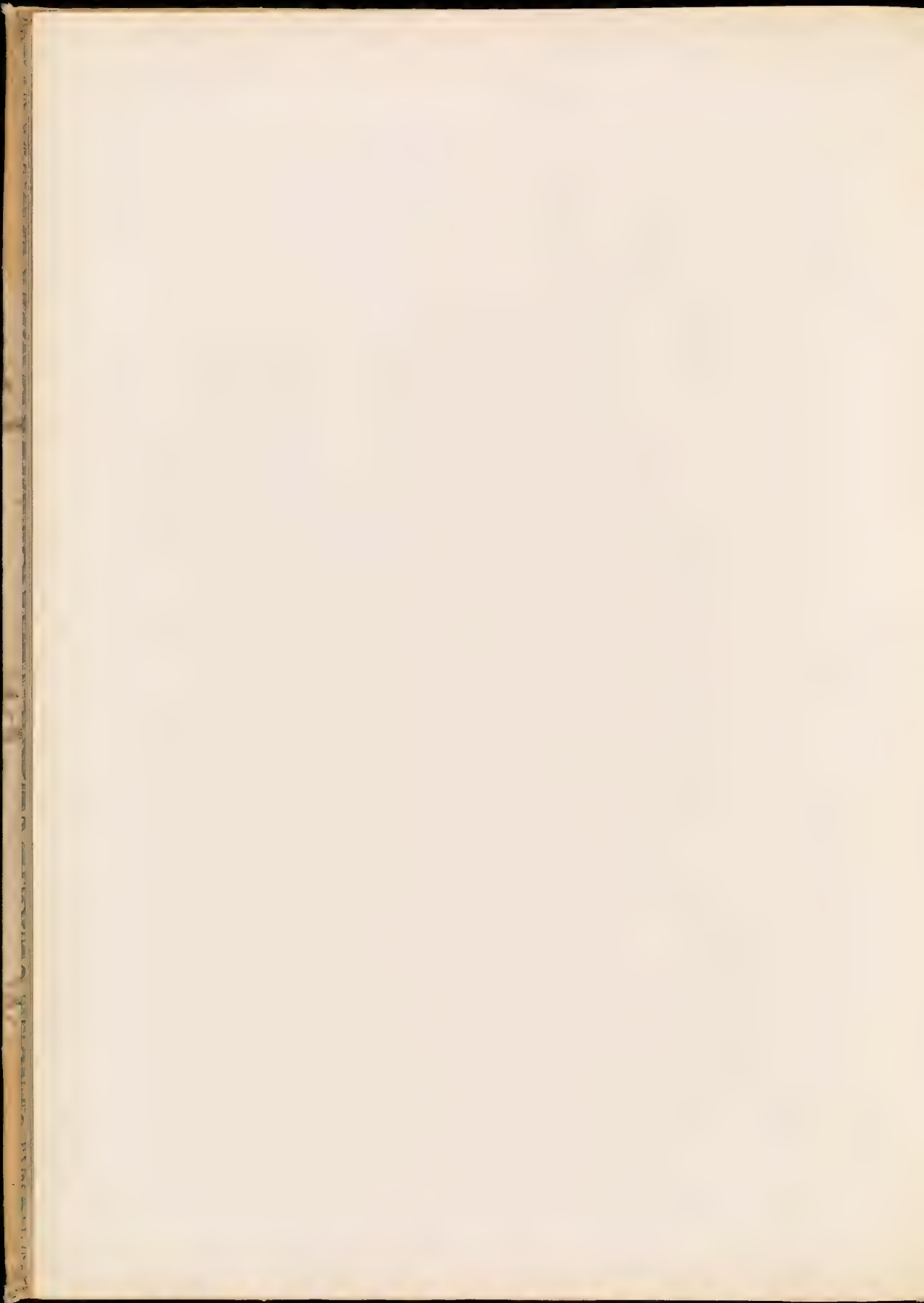
for purposes of reference in the collection

DESIGNS OF BIRDS

for purposes of reference in the collection

HOTOGRAPHY

IN THE COLLECTION OF H. M. J. HA. QUI N







SET OF FIVE VASES

IN THE COLLECTION OF ALFRED A. ROBECHT, ESQ., LONDON

1737. - Flowers by *Tadema*

JARDINIÈRE

In the form of a square pedestal

IN THE JONES COLLECTION, SOUTH KENSINGTON MUSEUM

1737. Flowers by *Bois*

JARDINIÈRE

In the form of a square pedestal

IN THE JONES COLLECTION, SOUTH KENSINGTON MUSEUM

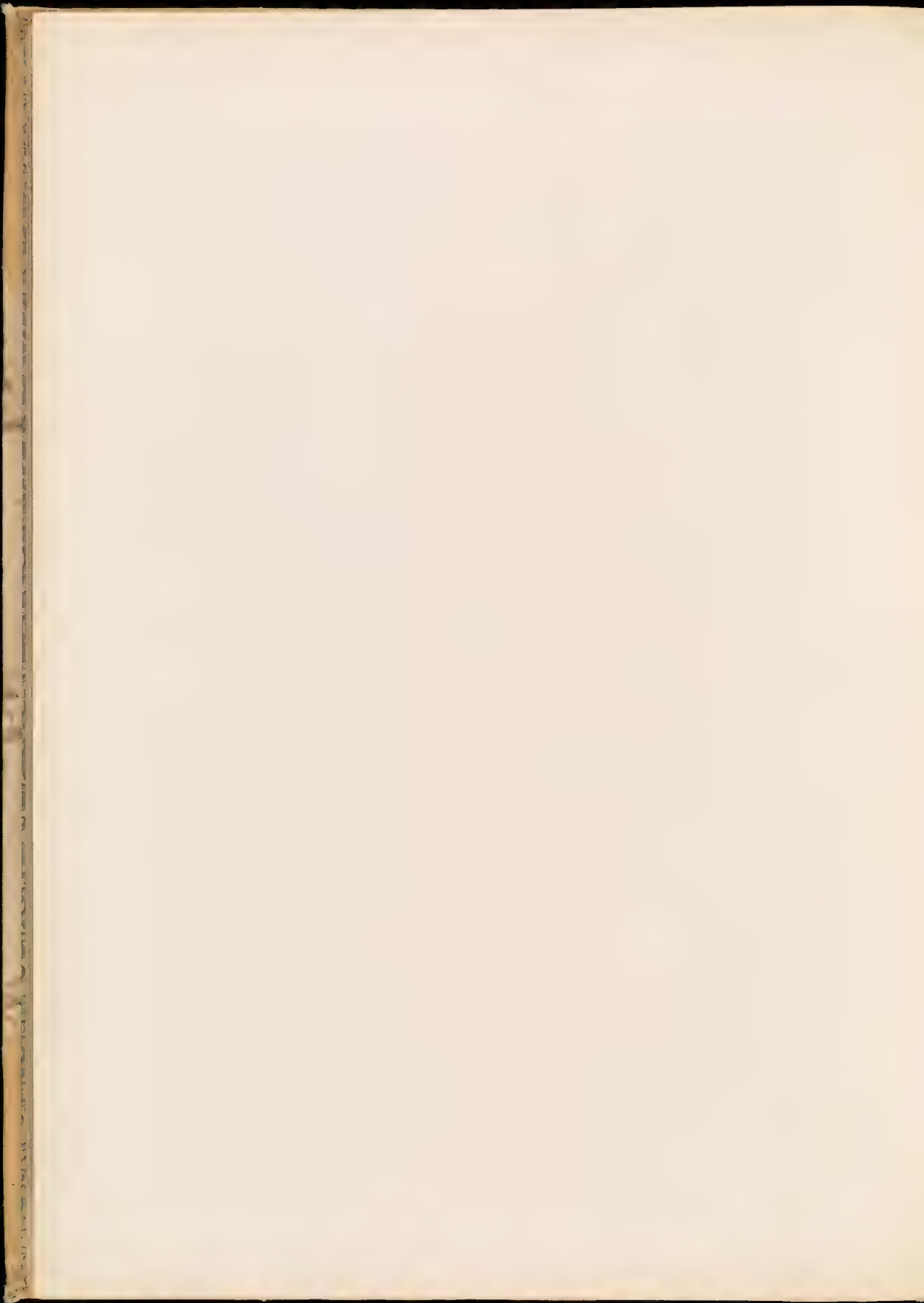
1737. Flowers by *Bois*

OVAL JARDINIÈRE

IN THE COLLECTION OF M. L. B.







VASE

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VASE WITH FRIEZE

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... ..

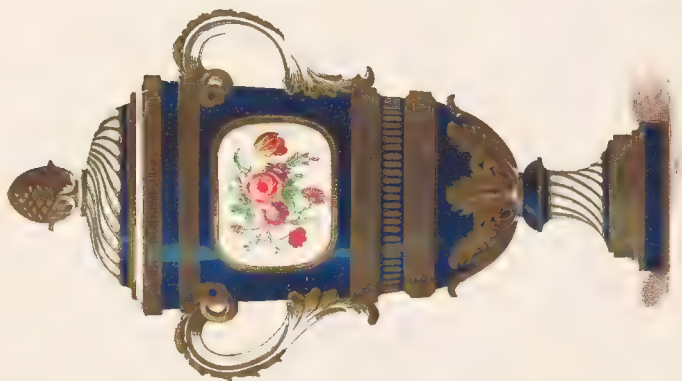
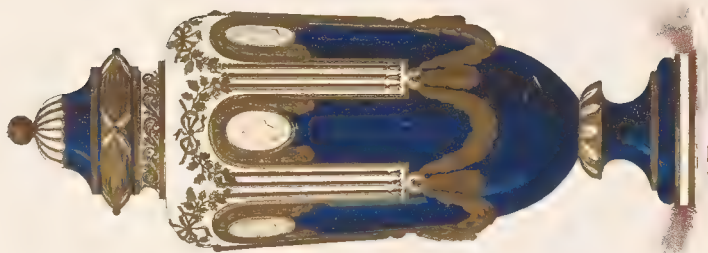
VASE WITH CAMEOS

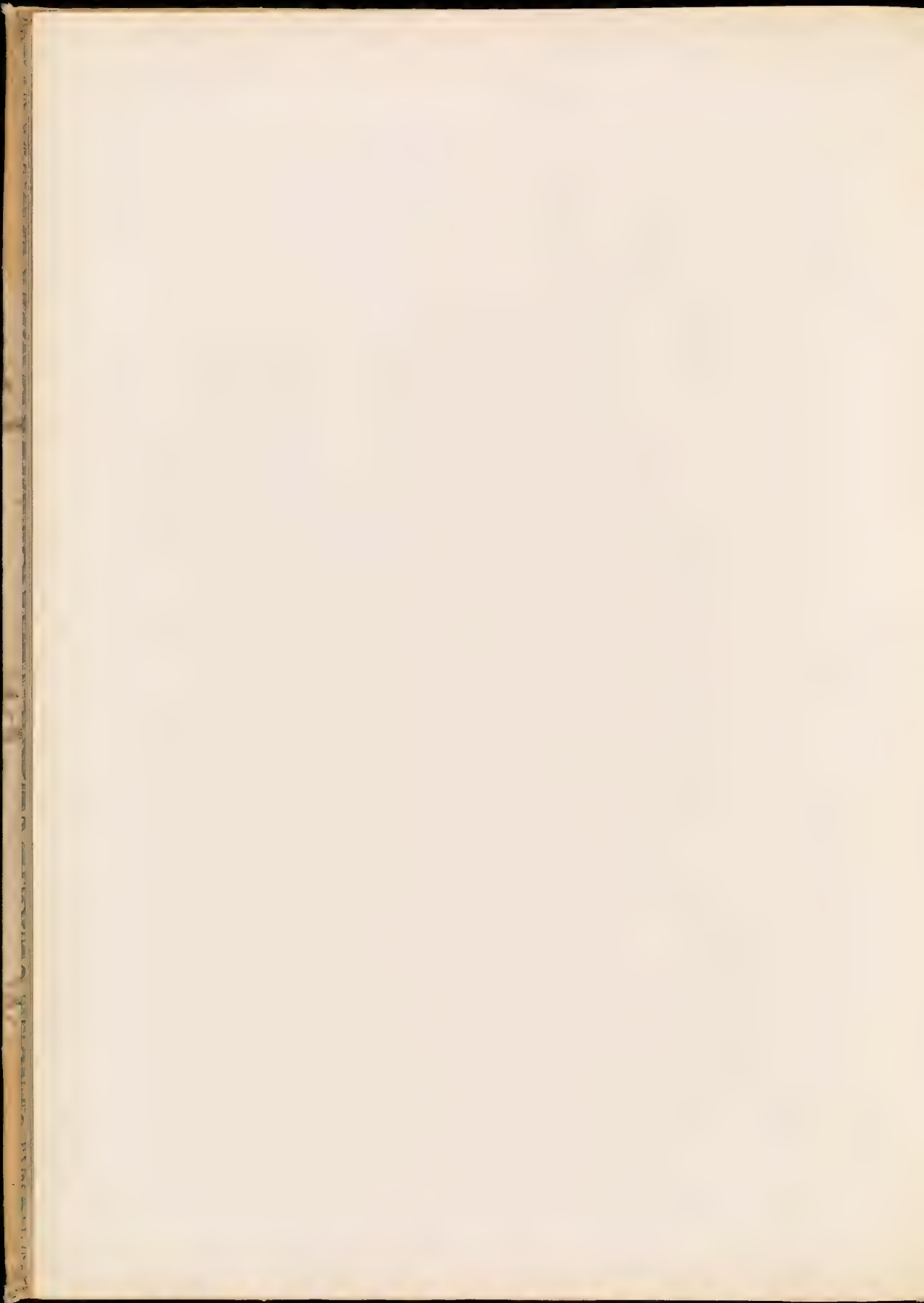
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FOUNTAIN VASE WITH DOLPHINS

IN THE COLLECTION OF SIR RICHARD WALLACE

VASE "A" CULOTS

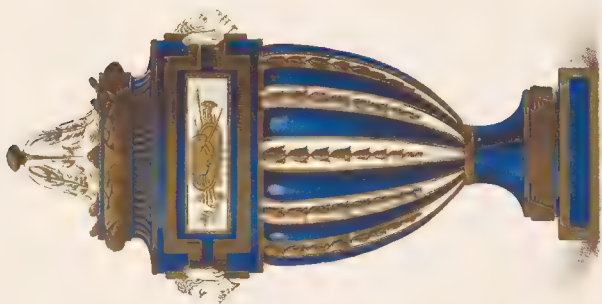
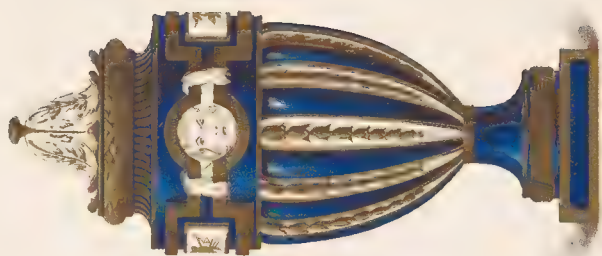
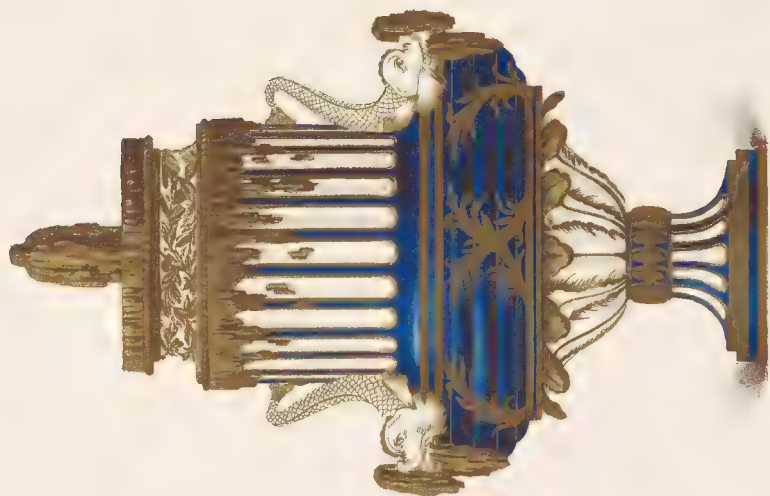
with painted base

IN THE COLLECTION OF SIR RICHARD WALLACE

VASE "A" CULOTS

with painted base

IN THE COLLECTION OF SIR RICHARD WALLACE



VASE

and the other two are

THE UNIVERSITY OF CHICAGO

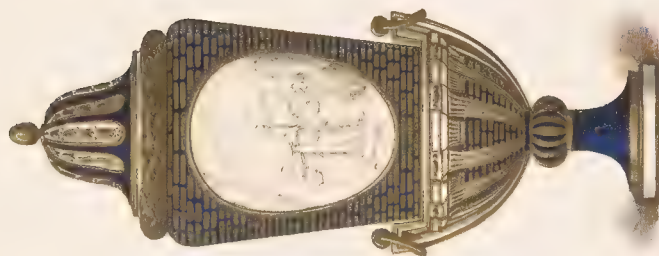
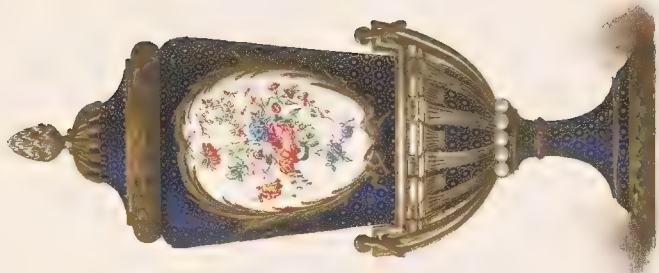
L. S. WILLIAMS

THE UNIVERSITY OF CHICAGO

三

with all the physical material in the system,

BOULDER KINGS, A MOUNTAIN
JOURNALS



PORCELAIN "AU DAUPHIN"

CUP (of the shape $\text{cat}(\alpha, \beta) / K \cup \alpha$) and $\text{SAL}(\alpha)$

IN THE COLLECTION OF MR. G. GODF.

1251 *Ilwaco by the Clatsop L. reg.*

1541.

wan *ut-d_i-p_i-d_i*, provided $\epsilon_{\text{eye}} = \alpha \Delta$.

SOVIET KINSHIP ATTITUDE

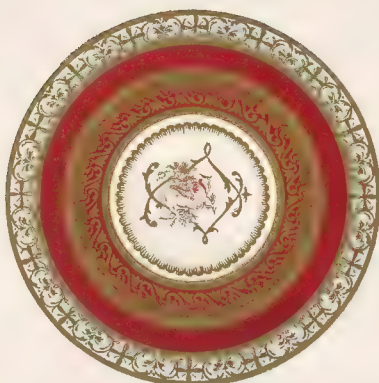
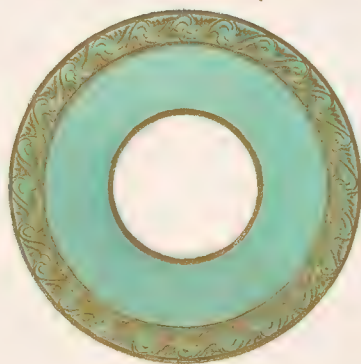
$$U^*U = I, \quad U = U^*$$

Commenced July 24, 1864. He was
elected, son of Louis XVI
which took place on the 22nd October, 1864.

Resolution by I, I', \dots, I''

SOUTH KENSINGTON MUSEUM

* This work was supported by the National Science Foundation, Grant No. DMR-72-01225. One of the authors (J. L. Van Wazer) is grateful to the National Science Foundation for the grant of a postdoctoral fellowship during the period of his stay at the University of California, San Diego, in 1970. The author would like to thank Dr. J. L. Van Wazer for his helpful discussions and Dr. J. L. Van Wazer for his helpful discussions and Dr. J. L. Van Wazer for his helpful discussions.



ANAL. of the shape termed *Trisphaera* and its character.

Vincennes, Feb. 1752

ANAL. COLLECTION OF BARON A. DE ROCHET

SÈVRES



IN THE COLLECTION OF MR. GOODE

1781. Flowers by *Hand*
Gilding by *Pizzetti*

IN THE MUSEUM OF ARTS AND DEPARTMENT

1785. Flowers by *Chapman*

IN THE COLLECTION OF MR. GOODE

1782. Flowers by *Hand* Gilding by *Pizzetti*

IN THE COLLECTION OF MR. GOODE

Part of a set made for Madame Du Barry

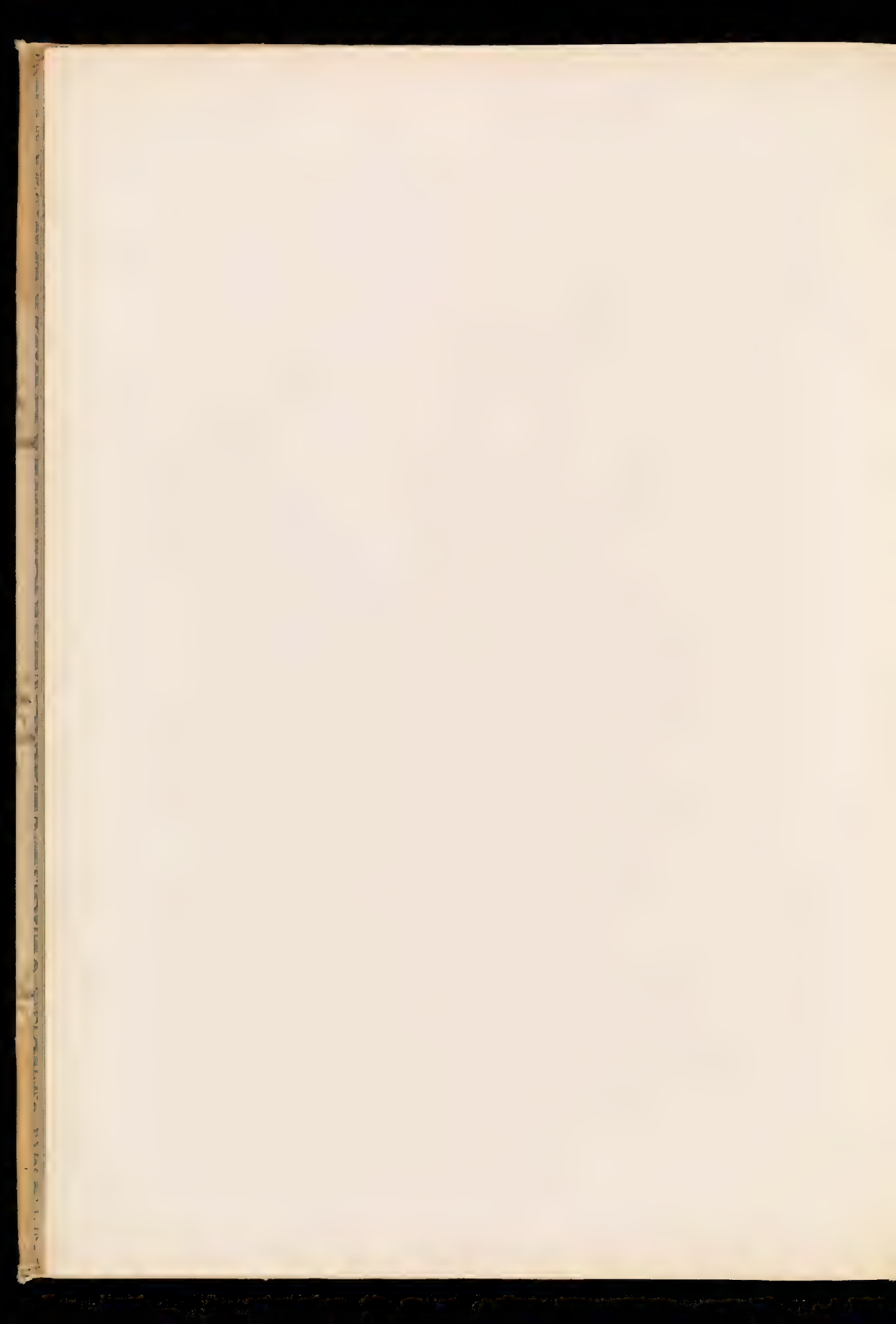
1783. Flowers and Cupids by *Hand*
Ornament by *L. Long* Gilding by *Hand*

IN THE COLLECTION OF MR. GOODE

1782. Described by *Copley*
Flowers by *Hand* Gilding by *Pizzetti*

IN THE COLLECTION OF MR. GOODE

1782. Described by *Copley*
Flowers by *Hand* Gilding by *Pizzetti*

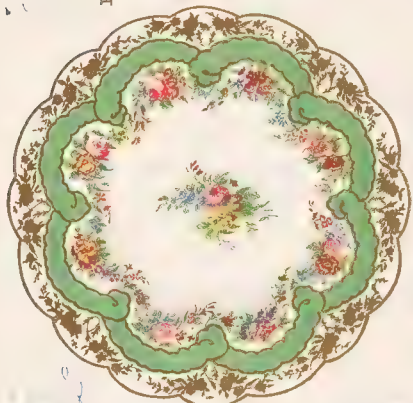




HP



★



REVUE



HP



2000



SET OF FIVE VASES

Vases after *Heit*

IN THE COLLECTION OF BARON ALPHONSE DE ROTHSCHILD

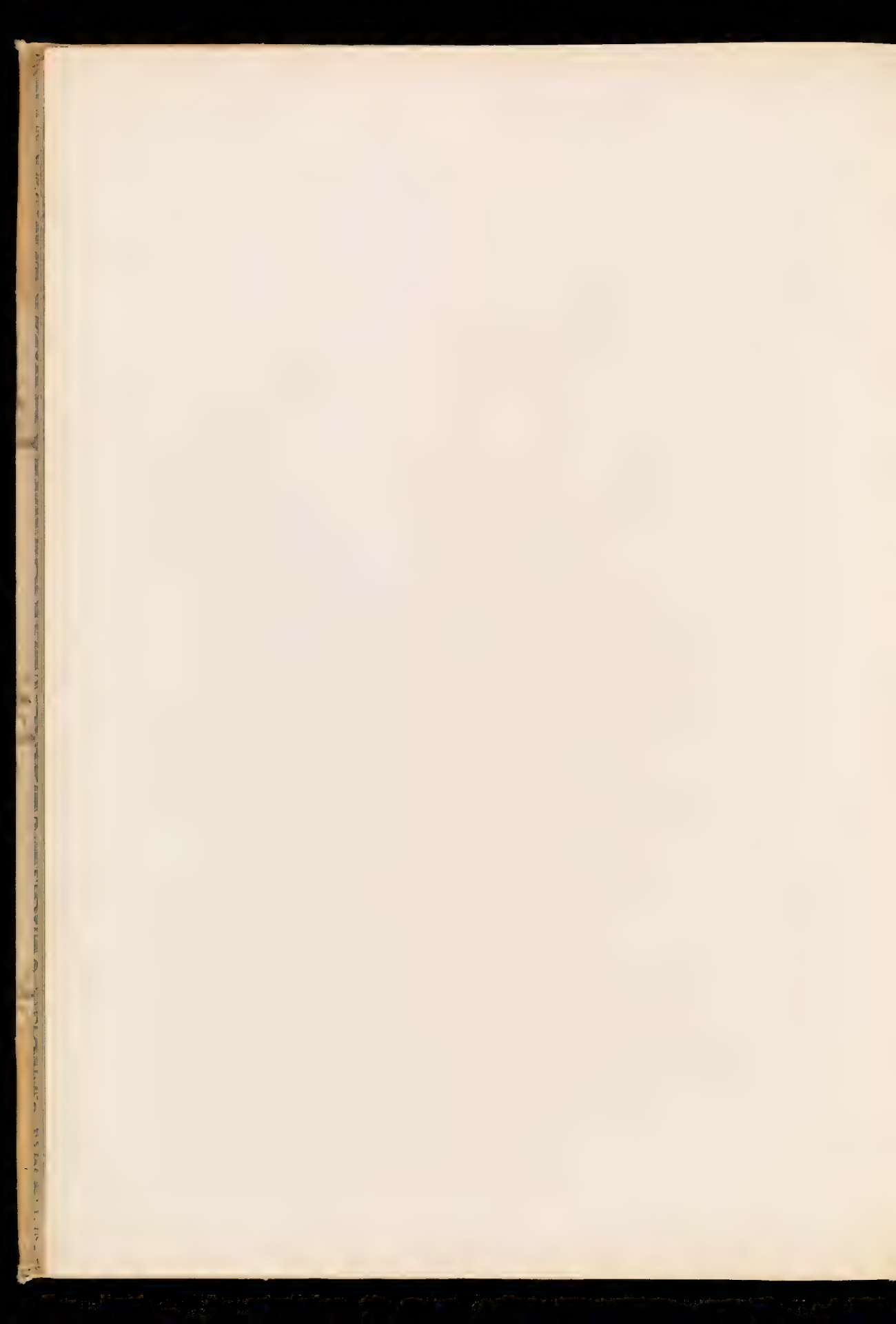
IN THE COLLECTION OF H. M. THE QUEEN
AT BUCKINGHAM PALACE

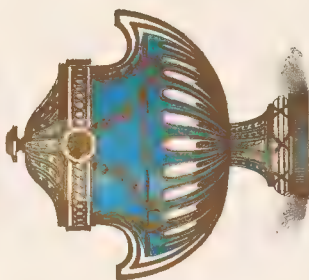
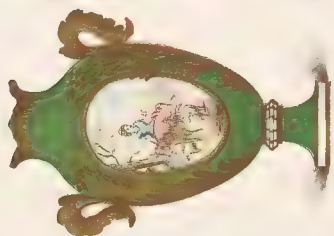
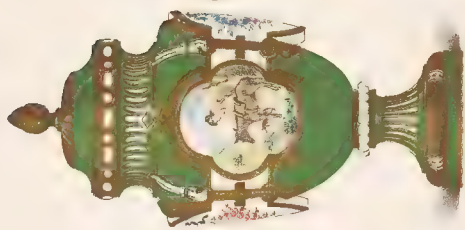
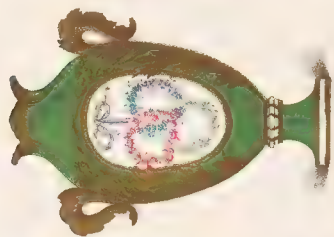
VASE "À GAINÉ" (same form as above)

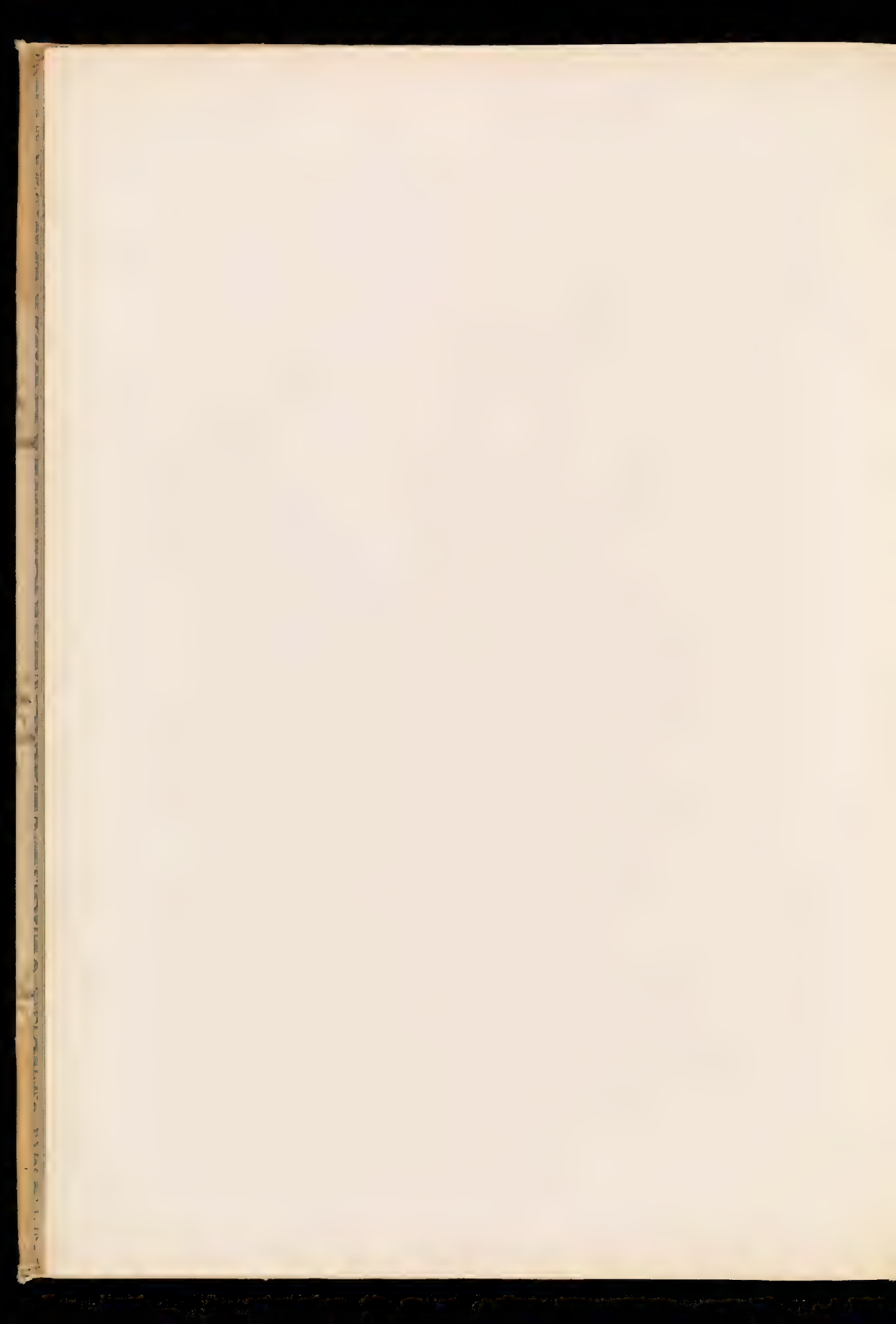
SOUTH KANSAS JON MATHU
(JON'S COLLECTION)

VASE "À GAINÉ" (same form as above)

IN THE COLLECTION OF M. ALPHONSE







VASEL
with
MEDALLION OF MARIE THÉRÈSE

IN THE COLLECTION OF H. M. THE QUEEN
AT BUCKINGHAM PALACE

TRAY WITH RIBBON ORNAMENT

IN THE COLLECTION OF MR

SÈVRES



COPENHAGEN VASE

IN THE COLLECTION OF BARON EDMOND DE ROTHSCHILD

SEVRES



BLUE AND GOLD ORNAMENT

IN THE WAGELIN COLLECTION

IN THE COLLECTION OF BARON ALPHONSE DE ROTHSCHILD

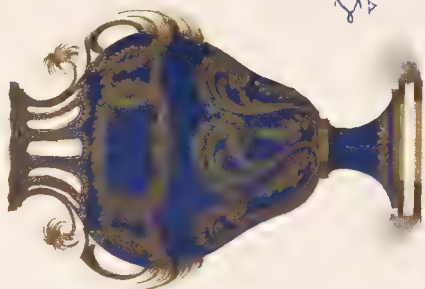
IN THE COLLECTION OF M. F. DE MEUSE

IN THE WAGELIN COLLECTION

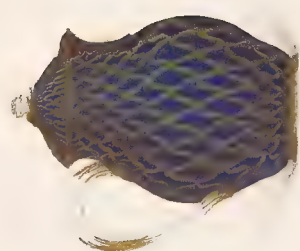
Acquired by Wagelin



24



25



26



27

28

VASE WITH GARLANDS

IN THE COLLECTION OF SIA KAPPA WUHT

VASE "À CULOTS"

IN THE COLLECTION OF THE DUCHES D'UZÈS

VASE "À CULOTS"

IN THE COLLECTION OF M. BERTHE



JARDINIÈRE FLOWER VASE.

18.2.66, the museum of Louis XV

IN THE COLLECTION OF SIR RICHARD WALLACE

TULIP-SHAPED VASE.

IN THE COLLECTION OF SIR RICHARD WALLACE

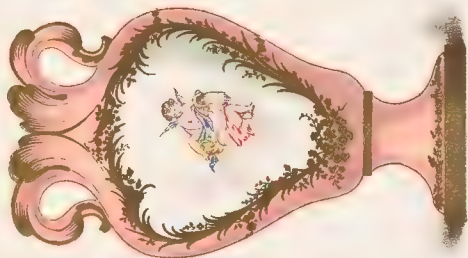
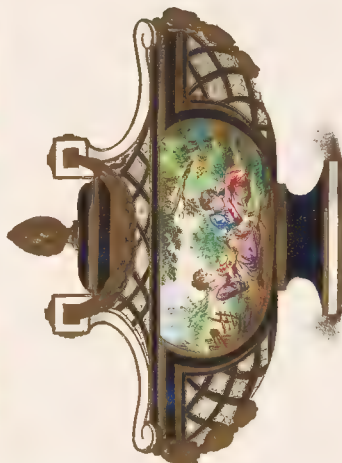
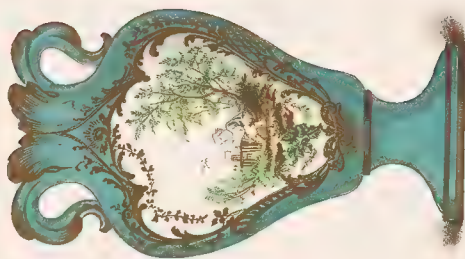
TULIP-SHAPED VASE.

IN THE COLLECTION OF M. L. BERTHE

VASE OF ELLIPTICAL SHAPE

with festoons

IN THE COLLECTION OF SIR RICHARD WALLACE



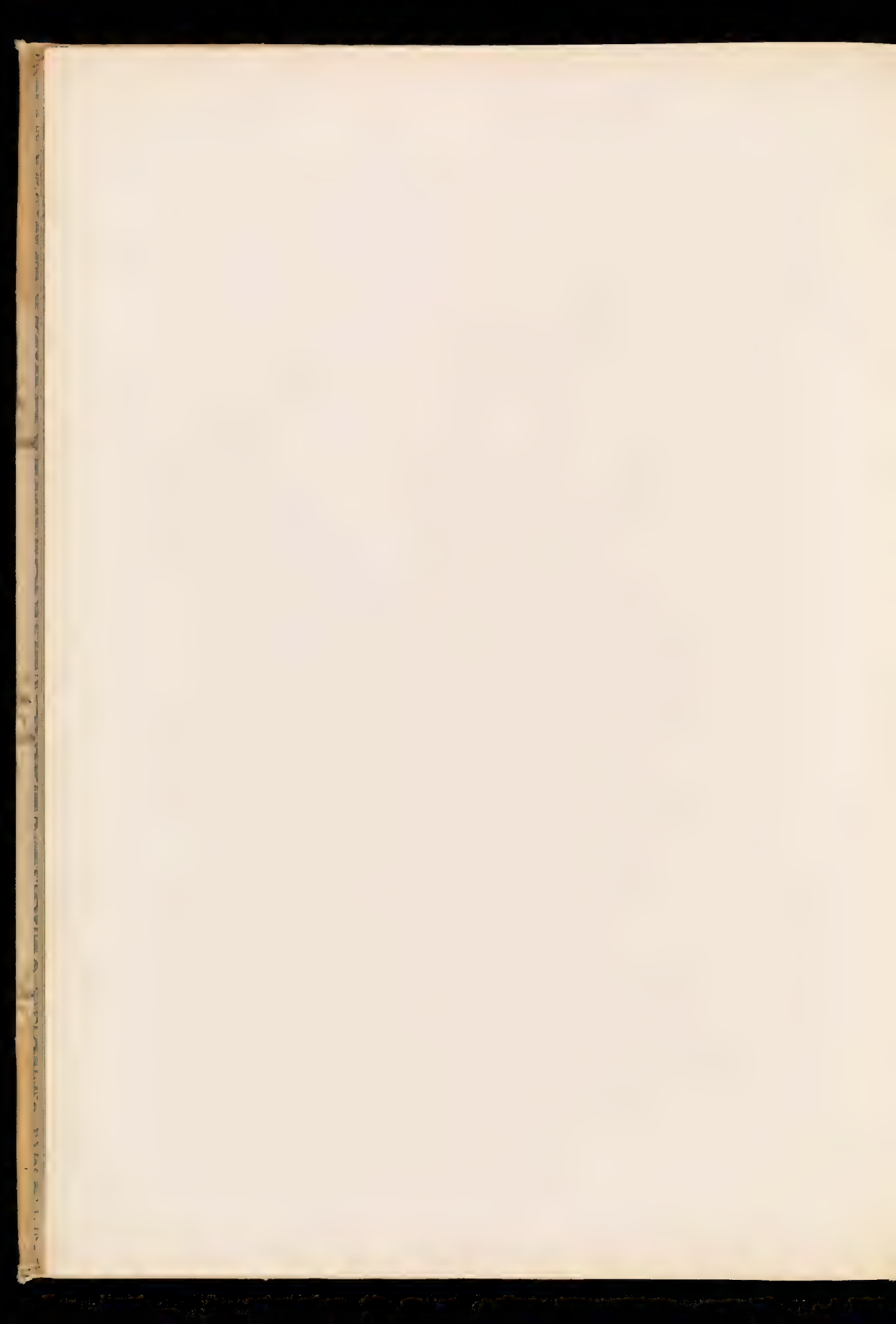
VASE

xxx figures of animals

IN THE COLLECTION OF H. M. THE QUEEN
AT BUCKINGHAM PALACE

SEVRES



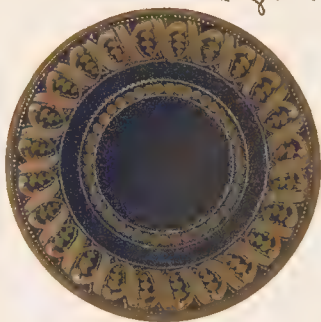




acc
111



acc
112



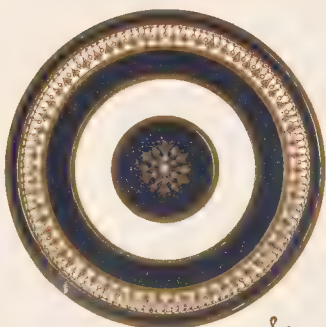
acc
113



acc
114



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2000



acc
HP

STUBB D. GALL-SHAPED VASE

of the *scabellae* *lutea* 4 in

with *gall* 4 in

1858

IN THE COLLECTION OF MRS. GANNON

MIDGEL VASE

with *gall* 4 in

First *scabellae* of *lutea* at *Vase* 4 in

Followed by *scabellae* 4 in

VASE

with *gall* 4 in

IN THE COLLECTION OF MR. GANNON

SMALL TRAY

with *gall* 4 in

Followed by *scabellae* 4 in

IN THE COLLECTION OF MR. GANNON

JARDINIÈRE (FLOWER VASE)

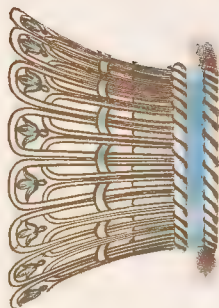
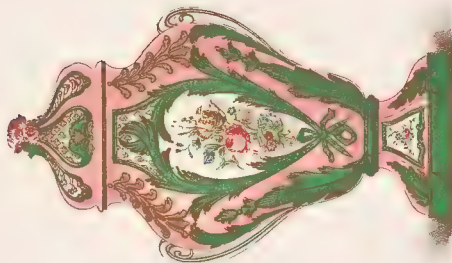
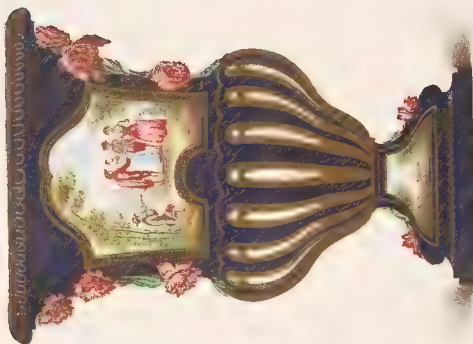
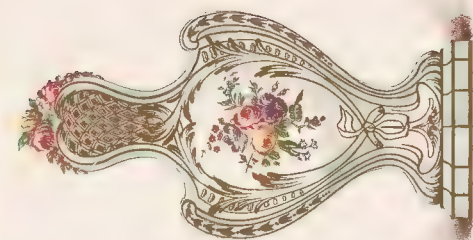
with *gall* 4 in

First *scabellae* and *lutea* by *lutea* 4 in

Followed by *scabellae* 4 in

OPENWORK BASKET

IN THE COLLECTION OF MR. GANNON



VASE WITH MASKS

IN THE COLLECTION OF BARON ALFRED DE RABENHOF

VASE

WITH BLUE GROUND "CARRIAGE"
ON THE SIDE WITH "KING" KNIGHT

Flowers of *Tulipa*

IN THE COLLECTION OF MRS. GRANDJEAN

* Flashed with blue

PINK VASE WITH GARLANDS OF FLOWERS

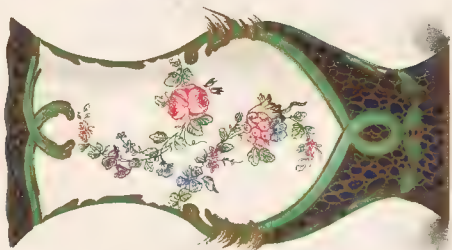
Made in 1787. Flowers by *Léon*

IN THE COLLECTION OF MRS. GRANDJEAN

A
L



A
L



VASE WITH GROOVED CYLINDRICAL NECK

IN THE COLLECTION OF SIR RICHARD WALLACE

OVIFORM VASE WITH JEWELLED COVER

SOUTH KENSINGTON MUSEUM

OVIFORM VASE WITH PANEL

IN THE COLLECTION OF SIR RICHARD WALLACE



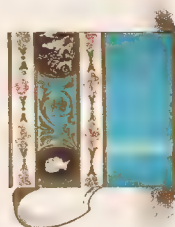
FIVE PIECES
FORMING PART OF A SERVICE MADE IN 1778 FOR THE EMPRESS OF RUSSIA

IN THE COLLECTION OF MR. GOODR.

C. Idong by Vincent and Ida Gunn.—Flowers by Barre and Taillondier



2000



52 #

VASE WITH FESTOONS

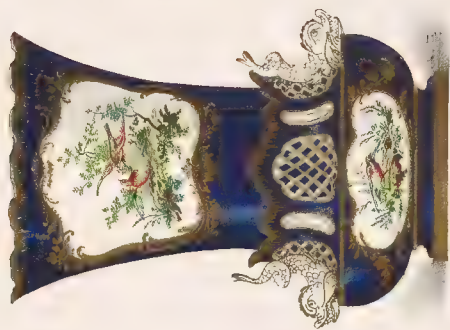
IN THE COLLECTION OF SIR RICHARD WATSON

JARDINIÈRE VASE

IN THE COLLECTION OF BARON GUSTAVE DE ROTHSCHILD

JARDINIÈRE VASE WITH DOLPHINS

IN THE COLLECTION OF SIR RICHARD WATSON



VASE WITH FOUR PANELS

IN THE COLLECTION OF BARON ALBERT DE ROHSCHILF

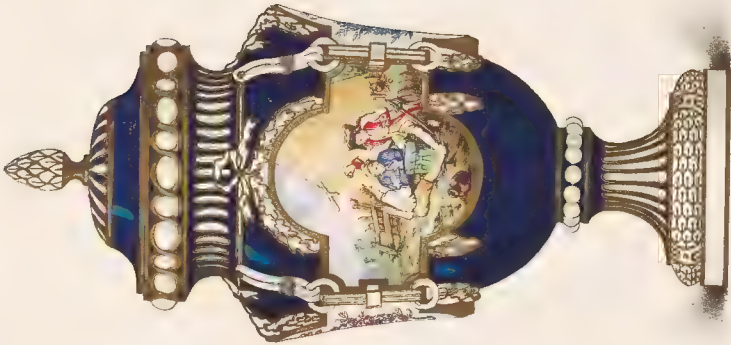
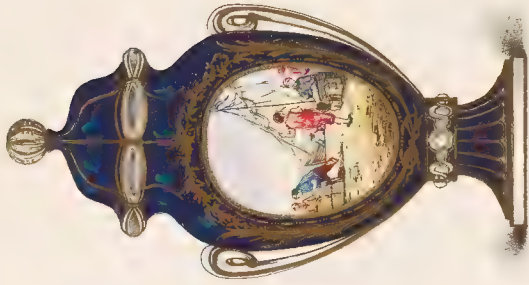
Figure substitutes by *M. de*

OVIFORM VASE

THE PROPERTY OF MR. DAVIS
FORMERLY IN THE COLLECTION OF LORD DUDLEY

ELONGATED SEMI-OVIFORM VASE

THE PROPERTY OF MR. DAVIS
FORMERLY IN THE COLLECTION OF LORD DUDLEY



VASE WITH CYLINDRICAL NECK

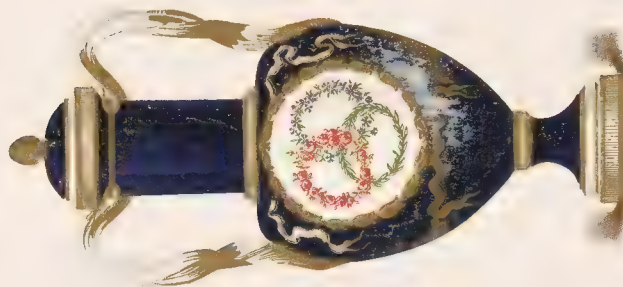
IN THE JONES COLLECTION AT THE
SOUTH KENSINGTON MUSEUM

VASE WITH HEADS OF RAMS

IN THE COLLECTION OF M. BERHLI

VASE WITH CYLINDRICAL NECK

IN THE COLLECTION OF M. F. DUBOIS



VASE WITH SIRENS

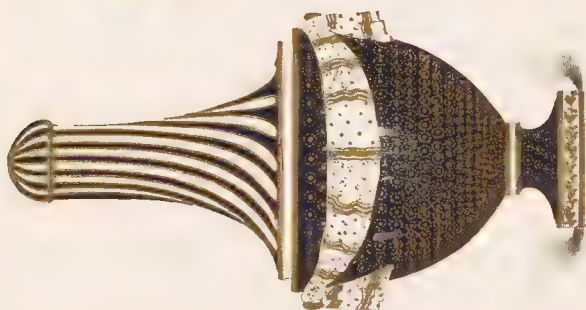
IN THE COLLECTION OF THE LATE SIR RICHARD WALLACE, BART.

DRAPED VASE

IN THE COLLECTION OF THE LATE SIR RICHARD WALLACE, BART.

VASE WITH ORNAMENT OF GOATS' SKINS

IN THE COLLECTION OF M. DEBETH



VASE

IN THE COLLECTION OF M. BRASCHI

VASE WITH BRAID ORNAMENT

IN THE COLLECTION OF M. ALBERT DE ROTHSCHILD

VASE WITH FOUR MEDALLIONS

IN THE COLLECTION OF H. M. THE QUEEN



VASE

COMMEMORATING THE SIGNATURE OF A TRUCE OF
PEACE BETWEEN SWEDEN AND RUSSIA *

IN THE JON'S COLLECTION AT THE
SOUTH KENSINGTON MUSEUM

* On the scroll, which the figure standing by the barrel holds, in an-
other are inscribed the words, "Neutral ground" (printed vertically)

SMALL VASE ON PEDESTAL

IN THE COLLECTION OF
BARON ALPHONSE DE ROTHSCHILD

SEMI OVIFORM VASE

IN THE COLLECTION OF M. BIRNLI



CHALICE-SHAPED VASE WITH OPEN-WORK
COVER

Figure subject painted by *Mozz*

IN THE COLLECTION OF H. M. THE QUEEN
AT BUCKINGHAM PALACE.

CHALK-L-SHAPED VASE WITH COVER

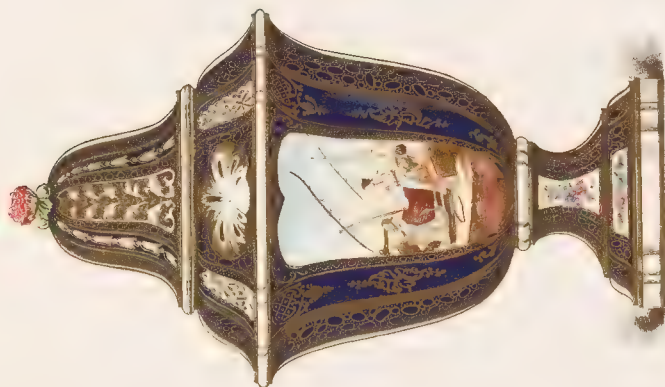
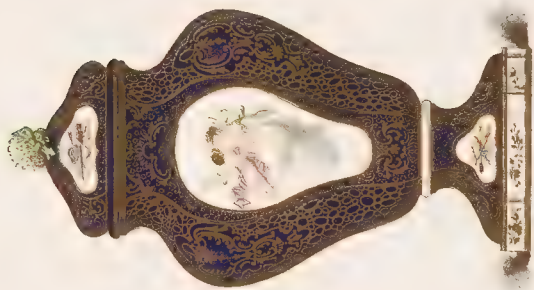
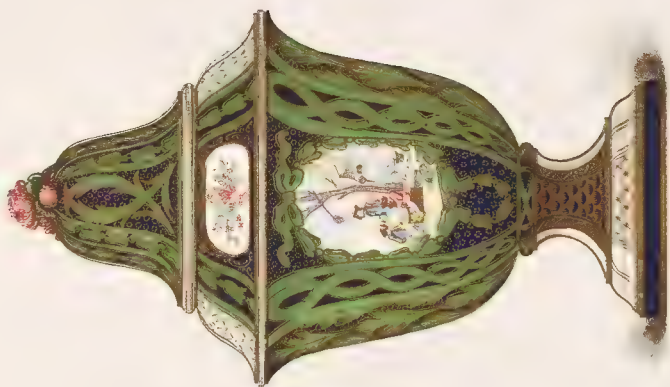
Figure subject painted by *Mozz*

IN THE COLLECTION OF SIR RICHARD WALLACE

BALUSTER SHAPED VASE
WITH "CALLOUT" * ROUND

IN THE COLLECTION OF BARON ADOLPHE DE ROTHSCHILD

* Flared with taper



JEWELLED VASE

VASE WITH GARLANDS

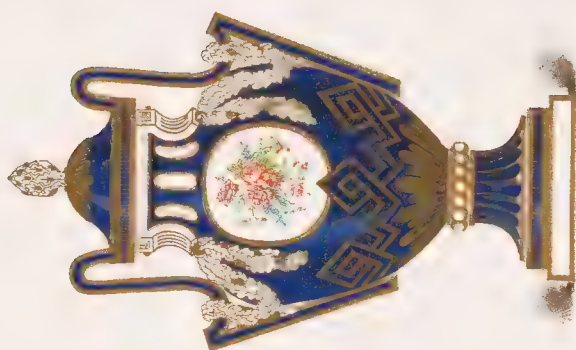
IN THE COLLECTION OF M. L. BIRHUI

IN THE COLLECTION OF THE LATE SIR RICHARD WALLACE, BART.

VASE WITH GARLANDS, GREEK FORM

IN THE COLLECTION OF M. SCHMIDT

Handwritten text in the left margin, likely bleed-through from the reverse side of the page.



Handwritten text in the left margin, likely bleed-through from the reverse side of the page.

ORNAMENTAL PIECES, WHITE AND GOLD

IN THE MUSÉE DES ARTS DÉCORATIFS, PARIS

Handwritten text in the left margin, likely bleed-through from the reverse side of the page.

SEVRES

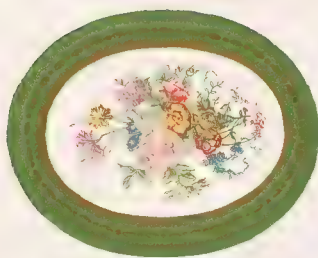
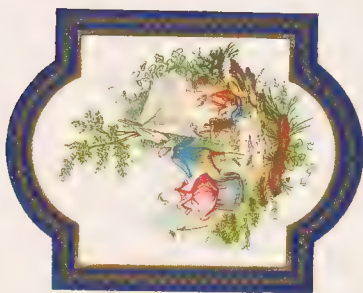


Handwritten text in the left margin, likely bleed-through from the reverse side of the page. The text is faint and mostly illegible due to fading and the angle of the page.

FURNITURE "PLAQUES"

IN THE COLLECTION OF HANON ALPHONSE DE ROTHSCHILD

Handwritten text in the left margin, likely bleed-through from the reverse side of the page.



Handwritten text in the left margin, likely bleed-through from the reverse side of the page.

VASE

MADE TO FORM A CLOCK, WITH HORIZONTAL DIA

IN THE JONES COLLECTION, SOUTH KENSINGTON MUSEUM

IN THE COLLECTION

OF

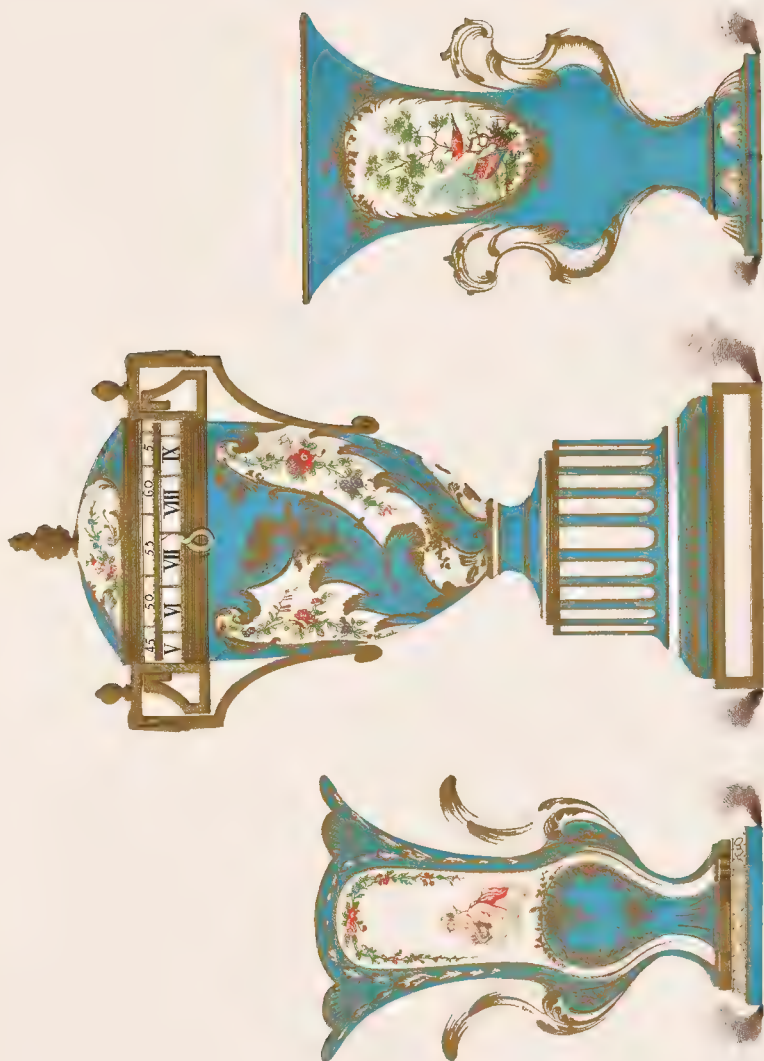
BARON ALPHONSE DE ROTHSCHILD

IN THE COLLECTION

OF

BARON ALPHONSE DE ROTHSCHILD

Handwritten text in the left margin, likely bleed-through from the reverse side of the page. The text is written in a cursive script and is mostly illegible due to fading and the angle of the page. It appears to be a list or a series of notes, possibly related to the main text on the reverse side.



INKSTAND

GIVEN TO MARIE ANTOINETTE BY LOUIS XV.

IN THE COLLECTION OF THE LATE SIR RICHARD WALLACE, BART.



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FIRST PART

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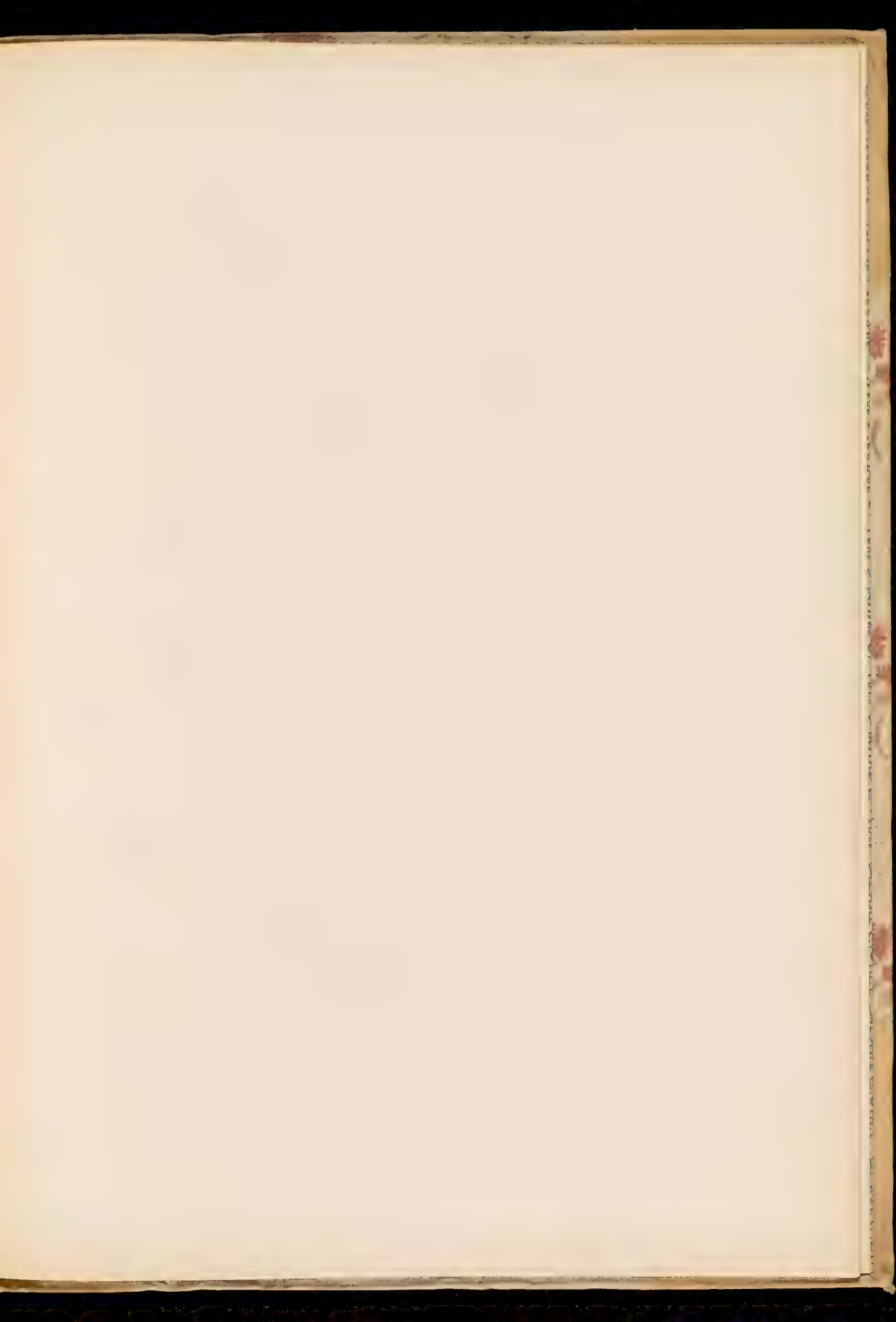
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